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Music Life.

A ROMANCE.

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PART IV.—ENSEMBLE.

CHAPTER VII.



A MONTH after Page's departure Winfred sought his mother in her library. "Mother," he said, "I want a confidential talk with you."

"What is it, my son?"

"I am restless and unable to settle to my work," and he began to pace the room with arms folded behind his

back, thus giving emphasis to his words.

"You need a change, my son; I have long felt it."

"That is just what I was coming to; I should like to attend the Bayreuth Festival next summer, and to spend this winter in Germany, making the acquaintance of the celebrated composers with whom I have been corresponding, and attending concerts and operas."

"That is a very promising program, and would do you a world of good in every way. How long would you be gone?"

"Not longer than a year, perhaps not so long."

"That is a long time for us to miss you; but I think it an excellent plan for you, and I realize that you are in need of it. How soon will you start?"

"I should like to go as soon as I can get ready; now that my mind is made up I am impatient to be off."

"Of course, that is just the way with you men."

After continuing to walk in silence for some time, while his mother was thinking, somewhat sadly, of the impending separation, he stopped in front of his mother and said in earnest, low tones: "You will guard Lillian carefully in my absence, mother? She is the apple of my eye."

"Yes, Winfred, I accept the trust; are you acting wisely to leave her? You have not come to any understanding with her, have you?"

"No, mother, that is just the trouble; she is still so unsophisticated and girlish, so persistently blind to my feelings, that I dare not enlighten her. She looks upon me as her teacher, and is so filial that, try as I will, I cannot gain upon the situation."

"You must have patience with her, Winfred; she has lived so quietly and been so wrapped up in her studies that her development has been unequal; take my word for it, she will come out all right. I have your cause at heart."

"That is my own mother!" he said, seizing her hand and kissing her.

"There, there!" she said, well pleased. "Now listen to the plan I have been contemplating for some time. I will invite Annie Moore from Yorktown to visit us. Her parents are going to Europe and she can spend that time with us. She is lively and fond of society, plays brilliantly and is a good, sensible girl, just the companion for Lillian, and I feel sure that she will prove just the right help to bring Lillian out a little, for she has been too much thrown upon herself."

"No doubt you are right; you always are."

"Who will take your place at the church organ?"

"My old friend Howard Leland; he has been seeking an opportunity to get away from Yorktown for a change, and I know that he will be very glad to come, and he is a very fine musician; I shall have no care leaving my work in such competent hands."

"That is fortunate; then there seems to be nothing to interfere with your going at once; I will see that your effects are made ready."

All was bustle in the house now, and in one week Winfred was ready to depart.

"Oh, auntie, what shall we do when Mr. Haskell is gone?" Lillian said, forlornly, throwing her garden hat negligently upon the library table in Mrs. Haskell's room, and, sinking into an easy chair, her arm dropped idly at her side.

"We must get along the best way that we can, dear. Men are often restless, and they love to roam; it is always best not to interfere, and it always does them good. I am sure we shall miss him sadly, but it will be a great benefit to him, so we must submit."

"A year is so long, auntie!"

"It seems so now, but we do not live it all at once; little by little we shall become accustomed to it, and if we occupy ourselves well it will soon pass. You have your music, and if you try you may be able by your progress to give Winfred a pleasant surprise on his return."

"I fear I cannot improve much working alone," she said, in rather a disconsolate tone.

"You will not be left alone; I have invited a young friend who is very musical to visit us, and we are to have a celebrated composer take Winfred's place as organist, and you can have all the instruction you wish."

"You are so kind, auntie, but I want to retain Mr. Haskell's style and method, and I fear that that would make me an untractable and unsatisfactory pupil."

"I hear that he has classes in harmony and ensemble playing, and perhaps you and Annie Moore can join them; working in a new direction will round out your musical studies and stimulate your solo playing."

"Auntie, you are a genius," kissing her with rapture just as Winfred entered the room. He looked admiringly at Lillian, who made a fair picture which would long linger in his memory. It was evident that he had not heard his mother's last remarks, and nothing was said about her plans for Lillian.

"Well, the last arrangements are made; I can enjoy one day of comparative leisure and then I am off," he said.

"I hope you will write often and give us full descriptions of all you see and full accounts of all the music you hear," Lillian said.

"Certainly and I shall expect long letters from you in return; I want to know how things go on at home, and how it fares with my very troublesome ward," looking affectionately at her.

"Now, auntie, is that fair? If I was so troublesome it would be his duty to remain at home and look after me, instead of running away from the disagreeable task."

"Do you wish me to remain at home, Lillian? You have only to say the word," looking keenly at her.

"Now how could I be so selfish? No, I want you to enjoy all the advantages you anticipate, but I hope you will not forget us and that you will soon return; I have heard it said that one advantage of travel is to learn that home is the pleasantest place in the world."

"I am sure mine is," he said in fond tones, seating himself beside her, "and I hope, Lillian, that you consider it equally yours, and that you will never leave it; may I depend on finding you here on my return?"

"I will never leave auntie, she has been a mother to me," looking around for Mrs. Haskell and discovering that they were alone.

"Lillian, I want you to wear this to be a constant reminder of your promise," and he fastened a string of gold beads around her neck. She then took off one of her plain gold rings and placed it on his little finger. "To remind you that you have a troublesome ward at home who will need looking after," she said, laughingly.

"It is a compact, and Lillian, we are very good friends, are we not? Good friends dislike to part," he said tenderly.

"It makes me very proud to be called your friend," she said, looking up frankly into his face.

"Oh, Lillian, Lillian, how little you understand me!" he said, turning away.

"Have I offended you?" she asked anxiously.

"Oh no," he said, and abruptly left the room; soon after Lillian heard him pouring out his whole soul at the organ.

"How I shall miss him and his glorious music! I would not have him know how wretched his going makes me for anything," she thought, as she wiped a tear or two from her eyes.

Every moment was now precious to all three, and they spent as much time together as possible. Winfred wrote some beautiful original music for Lillian, which sounded like the organ strains of a vesper hymn, rich, sweet, majestic and satisfying. The melody began in the left hand part, and was answered by the right hand part, concluding with a soulful refrain in the bass, and ending with an effective, prolonged cadence. Lillian felt that it expressed her innermost feelings; she quickly memorized it and rendered it as if it were an improvisation; she loved to play it at the twilight hour and when she felt lonely and her thoughts dwelt upon Winfred during his long absence; then it seemed to her that his spirit communed with hers, and she was comforted and strengthened, as his soul spoke to hers in his music.

"We must not allow ourselves time for fretting, Lillian," Mrs. Haskell said when Winfred had said his tender good-byes, bravely wiping her eyes and soothing Lillian, who was also in tears. "We must expect our guest any time and we must have cheerful faces when she comes, if she is to be made happy among us."

"I will do my best to make her happy here, auntie."

"You will be well repaid, dear, for she will be a very cheerful companion for you, and I know that you will like her."

When Annie Moore arrived the whole household felt the benefit of her presence. She seemed to carry about with her the fresh, invigorating air of the mountains. She and Lillian, although so different, understood each other at once and were very congenial; they had much to give each

other and soon became inseparable. Annie urged Lillian to play duets and practice sight reading in four hand music. They spent several hours every day very delightfully together at the piano. Lillian had not read much and was a slow reader, but she gained rapidly in the constant practice with Annie. They were soon able to shade and give such a satisfactory rendering that it was a delight to listen to them. Annie's playing was characteristic of herself, bright and sparkling, light and tripping; her touch was staccato and her rhythm strongly marked. She was so accurate that Lillian found it very easy and helpful to play with her. Lillian's touch was deep and clinging, and her rhythm had never been accentuated; she was in the habit of retarding and accelerating as her taste dictated. Annie's playing had quite a noticeable effect upon hers. There was a freedom and independence and a rhythmic swing in her playing now which had been somewhat lacking before. They soon read through a vast amount of four hand music, the standard and classical overtures and symphonies, Mendelssohn's Allegro Brillante, op. 92, and violin concerto, op. 64, Haydn's quartets and Schubert's marches.

One afternoon in the second week of Annie's visit she and Lillian were playing Mendelssohn's overture to Midsummer Night's Dream very brilliantly, when Mr. Leland was ushered into the drawing room; they were so absorbed that they had not heard his arrival.

"That is very fine," he said; "do not stop, I beg;" but Lillian, who had met Mr. Leland, came forward to greet him, introducing Annie. After a little general conversation Mr. Leland urged a resuming of the playing which he had interrupted. Lillian asked him to take her place, and he agreed to do so upon the condition that they should play one piece together first. They then played the larghetto of Beethoven's second symphony, with fine feeling and exquisite shading and phrasing. "Brava! you both do finely, and play together with one accord, which is the secret of duet playing; four-hand arrangements of orchestral or operatic music are very satisfactory; solo arrangements are so crowded with the multiplicity of parts as to be almost chaotic and consequently very undesirable. How long have you played together?"

"Two weeks," Annie answered bright and quick; "we have practiced several hours a day, we are quite enthusiastic," with a bright smile, brimful of animation, while Lillian quietly looked on.

"You have done well; you must both have had fine training previously; if you keep on you will become quite famous."

"I have no ambition that way," said Lillian modestly.

"Oh, but you must not hide your talents; that would not be right; I must look after you a little, and see that you are brought out as you deserve; you would not object to a little publicity, would you, Miss Moore?"

"Oh no," she said, brightly, "I am accustomed to it," confidently yet with sufficient modesty.

"That is right. I wish to carry out a plan while I am in town that I found very successful in Yorktown. I gave weekly musicals with organ and two pianos; four young ladies played four or eight hand music, and I played the organ from full score."

"How perfectly delightful!" Annie responded, heartily.

"I gave them Saturday mornings, so that schoolgirls should have an opportunity to become familiar with musical literature."

"I see," Annie said in animated tones.

"My pupils invited their parents and friends, and we had quite a large audience, so that at length I was obliged to place camp chairs in regular rows to accommodate all who came. If I can find an organ in a suitable room—a large hall would not be desirable—I have found pianists; that is, if you young ladies will consent to assist me in my labor of love to enlighten the people a little in music."

Annie was all ready with her answer, saying:

"Oh, I should be delighted!"

"Oh, I could not do it!" Lillian said, aghast.

"Yes you can," Annie said, confidently; "I will take you safely through; remember, you will not play alone, you have no idea how easy it is."

Lillian still shook her head, while Mr. Leland laughingly said, "I rely upon your powers of persuasion, Miss Moore."

"I have been in such positions so often," she said, "that I have courage enough for two; I know that Lillian will not hesitate after the first attempt; our audience would probably be small at the first."

"One piano will do very well at the outset, and perhaps later on we can find other resident talent. I fear that there will be some delay in finding an organ."

Lillian excused herself, and in a few moments returned with Mrs. Haskell, who greeted Mr. Leland cordially. "I hope that you will make yourself at home here, Mr. Leland; my son would wish it, and I can say for myself that you will always be welcome. My son is much gratified to leave his position as organist in such competent hands."

"I thank you, madam," bowing politely.

"Mr. Leland, auntie would be interested to hear about your plan," Lillian said.

He looked at her, much gratified, and then in a few words explained to Mrs. Haskell his proposed musical recitals. She was pleased with the idea at once, and thought

it the best possible way to help Lillian out of her diffidence and lack of confidence; she was pleased to see a way to encourage the enterprise.

"I like your plan exceedingly; there need be no difficulty as to ways and means; Winfred's organ is at your disposal, Mr. Leland, and the drawing room and music room can be thrown into one by opening the folding doors behind those hangings; this room would be large enough for your audience, I suppose."

"We could not have better accommodations, and I thank you for your kindness and hospitality, Mrs. Haskell."

"I am glad if I can do anything to further the cause of music, which is very dear to my heart."

"I knew auntie would make everything smooth," said Lillian, appreciatively.

"The early fall is just the time to begin, and no doubt we shall accomplish something worthy during the winter; I have several plans for a very active musical season. We might begin next Saturday; as to-day is Monday the young ladies will have time to practice the program, which I will make out at once. There is no need of practicing with the organ, so we do not need a full rehearsal," he said, smiling.

"Oh, no," said Annie, promptly, looking very much in her element.

After some general conversation Mr. Leland invited Lillian to try a duet with him.

"Miss Moore reads much better than I," she said, modestly.

"I beg you not to refuse, and perhaps Miss Moore will favor me later," looking toward Annie politely.

Lillian went to the piano and they played the andante of Schubert's Ninth Symphony.

"That went well," he said, much pleased. "Now, Miss Moore, what shall we try?"

"Anything," she replied readily, all animation and pleased anticipation. They played Mendelssohn's Scotch and Italian symphonies very finely and smoothly.

"I shall be on hand just before 10 Saturday morning, young ladies, so that we can begin promptly," Mr. Leland said on leaving.

"I hope that it is not very selfish to wish that there will be a small audience next Saturday," Lillian said as soon as they were alone.

"You will not give that a thought, Lillian, as soon as the playing begins; you will be carried away with the music; you have no idea how fascinating and absorbing it is to play in concerted music."

"Yes, I do know something of it. I tried accompanying my cousin on the violin, and sometimes we had the organ also. I did not do very well, but gained some idea of it, and I understand what you mean; it is glorious to listen to the other parts which harmonize with your own, particularly when the tone quality of the instruments differs."

"Yes; and it is splendid practice. My teacher always required all his pupils to join one of his ensemble classes; he used to say that we would never develop musically if we did not play in concerted music, for it is the best way to gain an insight into musical form and the power of listening intelligently; it quickens the ear, and it is splendid for rhythm. Can you not realize how much you have improved since you began playing duets?"

"Yes, indeed! you have helped me very much."

"And you have helped me. You have studied music more thoroughly than I; I have never studied harmony or theory."

"Then I should think you would like to join Mr. Leland's class in harmony. I am going to take lessons."

"I fear that I should not succeed with it."

"Perhaps I could help you. Mr. Leland uses his own work on harmony. It is simple, and it must be an advantage to study it with its author. It will be delightful to be in the class together."

"Yes, indeed. I will join it. How pleasant it is that while we have studied music we have worked in such different ways that each can help the other!"

When Saturday morning arrived Lillian found it difficult to keep calm; Mr. Leland was very cheerful and assured, and Annie so bright and full of confidence that Lillian caught something of their spirit; the piano was placed near the organ, and the players were not conspicuous, and their music sheets quite shut off the audience from view. The first piece was Leutner's Festival Overture, and Annie started off very brilliantly, full of buoyant spirits and self-confidence; Lillian was carried right along with her, the organ also was helpful and sustaining and she soon threw off all restraint and entered into the spirit of the piece. At its close, while the audience was heartily applauding, Annie whispered, "There, was I not right? there was no difficulty, was there?"

"I am surprised that it was so easy," she whispered in reply, with a glowing face.

"Did I not tell you so? I knew how it would be," Annie replied, triumphantly.

The program included the Spanish Dances, Moszkowski; minuet, op. 17, No. 2, Moszkowski; septet, op. 20, Beethoven; Athalia, Mendelssohn, and the march from Tannhäuser. It was finely rendered and listened to with great interest by about twenty persons, who pronounced the performance a great success. One enthusiastically re-

marked to her companion: "I had no idea that the piano and organ would be so satisfactory together. I am coming again next Saturday; are not you?"

"Well, Miss Dayton, I congratulate you upon your success; it was not so very trying an ordeal, was it?"

"It was easier than I thought; but then I was so well fortified."

"You did well. I predict great success for our concerts. Here is the program for next time. Shall I meet you at the matinee this afternoon to see *Midsummer Night's Dream*?"

"Yes, we are going," they replied, while Annie added, "We will look for you, Mr. Leland."

"I shall be pleased to see you home," he answered, "and now let us read through the music to the drama, and then I must go."

The drama was finely presented, and they had a grand treat; they had heard George Riddle's masterly interpretation, which enhanced their enjoyment.

The next day in church Annie sang very heartily, and motioned to Lillian to join, but she shook her head and remained silent. After church Annie asked, "Lillian, why do you not sing?"

"I have no voice."

"Simply want of training, my dear; that was just my case, and I shall never again think that anyone cannot sing; my teacher said, 'If you have a voice for speech, you have one for song, which is speech intensified'; he gave beginners training in the tonic sol-fa notation before the staff notation; it is splendid training and makes sight readers accurate; usually reading vocal music is all guesswork and imitation; very few really read; put to the test they generally find that they have been laboring under a pleasing delusion."

"I have heard of the system, but I do not know anything about it; can you give me an idea of it?"

"I will give you a brief outline; it is not a new notation; it is the old time movable Do system, and it does not aim to do away with the staff; it is an introduction to it. The notation is simply writing the syllable names which for centuries have been used orally only. When the mental effects of the tones of the principal chords of the scale are learned, then the scale can be sung with ease and accuracy. When the staff is presented, it is only necessary to learn where Do is placed; then the staff degrees are intelligently understood."

"It must be fine training."

"Yes, indeed; the ear is so well trained to recognize tones and rhythms that even children can write a tune which they hear played or sung. There are syllable names for the pulses in a measure also, and it is fine practice to articulate the rhythms before singing."

"I am much interested. I wonder if the system would reach my case?"

"Of course it would; there is not the least doubt about it."

"I would like very much to take part in congregational singing. I do not know of anyone who teaches vocal music."

"Mr. Leland is getting up a class for the choir. Now let us practice our Saturday's program; do you feel like it?" placing her hand coaxingly upon Lillian's arm.

"Yes, I should like to very much; what is the program? I glanced at it, but I have forgotten."

"Here it is," said Annie, taking up a paper and reading: "Overture, *Melusine*, Mendelssohn; rondo, op. 2, Beethoven; unfinished symphony, Schubert, and Suite *Algérienne*, by Saint-Saëns."

"That is a good program. Auntie tells me that she has invited Mr. Leland to dinner Saturday."

"That is good; we can have a good talk about music."

Saturday morning brought an audience twice as large as before, and after an enjoyable performance and congratulations from their friends, who soon withdrew, Annie, Lillian and Mr. Leland strolled through the garden until dinner was announced, after which the young people naturally repaired to the music room.

"I have brought some music which I would like you young ladies to read with me," said Mr. Leland.

"What is it?" asked Annie, all interest.

"A sonata by Goetz."

"It looks difficult," said Lillian, who took the first opportunity to glance through it.

"I think we can manage it," he replied, encouragingly; "let us observe all the repeats," seating himself at the organ, while the young ladies took their places.

"That went fairly well; let us repeat it, and see how much more we can get out of it."

"Good!" he said, at last. "I propose that we repeat this practice whenever time serves, and I predict that the time is not far distant when we can try new pieces for our recitals."

"Oh, don't, please! You take my breath away," said Lillian, in distress.

"Why not? We can do it. I would not give much for an education in Europe that did not fit one to be equal to any demand. We cease to imitate only when we learn to read intelligently and freely; any education that stops short of that is necessarily superficial. All my teaching has

been from that standpoint, and always attended with excellent results."

"You are perfectly right, Mr. Leland," Annie replied quickly. "Do you teach the tonic sol-fa system? I have studied it and I have gotten Lillian interested."

"Oh, yes; I always put my choirs through its training, as I find that it is the only satisfactory way of obtaining perfect intonation and accurate sight reading. I am not willing that singers under my direction should sing by imitation; never able to undertake new music without a long and tedious drill. I suppose you know how the system came into use?"

"No, I have never heard," Annie was quick to answer. "Do tell us."

"Some time previous to 1850 an English minister, Mr. John Curwen, being distressed over the condition of choir singing, devoted his time and thought to improve it; his attention was called to the success of Miss Elizabeth Glover, who taught from a lettered chart called a modulator; he became much interested and enthusiastic, and spent the best part of his life reducing the principles to a perfect system. I am getting up a class now for the choir; we will meet three times a week, and we shall be able to finish the elementary grade in three months; would not you young ladies like to join? Anyone can enter the beginners' class," looking at Lillian.

"I should like it very much indeed," she said, "but I have never sung."

"That will not make any difference; I can guarantee that you will succeed."

"Do try, Lillian; I know you will like it, and I will join also. I should like to go over the course again, for I did not continue to the end before, and so I did not receive any certificates. When does the class commence, Mr. Leland?"

"Monday afternoon. We shall meet Mondays, Wednesdays and Fridays, and we can go over a great deal of ground by the end of spring."

"It will be delightful; I think that you can depend upon seeing Lillian and I in the class next Monday."

"When does the class in harmony commence, Mr. Leland? Annie and I are going to join it, you know."

"It will meet Tuesdays and Thursdays, and will commence next Tuesday afternoon. The class is wholly written theory; the advanced class will analyze compositions, and practice recognizing chords, modes and keys, a practical application of written theory, leading to counterpoint and composition."

"We shall have plenty of work to do," Annie said.

"I like that; we shall have a class for every day in the week, including the ensemble playing Saturdays," Lillian added.

"Can we not have a solo, Mr. Leland?" Annie asked.

"Only upon condition that you both play also."

"Please excuse me," pleaded Lillian.

"Most assuredly not; you must commence, so that we make sure of you."

"I suppose I must," she said simply, and quietly seating herself played Raff's *Cachouca Caprice* from memory.

"Very good," he said; "you have no need to hesitate. Now, Miss Moore, can we hear from you?"

Annie responded with Weber's *Polacca Brillante*; then Mr. Leland played a nocturne by Tchaikowsky and Chopin's *Berceuse*, op. 57.

"Now, let us try Grieg's *Peer Gynt* suite," he said. Then, after playing Grieg's suite, op. 40, they were entertained with views from British Art, after which Mr. Leland took his leave.

"Oh, Annie, how can I ever get along in a singing class when I cannot sing?" Lillian asked, despairingly, as soon as Mr. Leland was gone.

"Do not worry about that, Lillian; you can practice a little with me and you will not have any trouble, rely upon it."

Lillian found it to be as Annie had said; after a little difficulty at the start, Lillian found that she could sing, and she developed a sweet soprano voice, rather light, but the high tones were very clear and sweet. In the theoretical class she was the brightest in the class, and always ready to help the others. Mr. Leland soon learned where to look for the interested and intelligent listener to his class demonstrations. Frequently she was the only one to answer the general questions. She was perfectly unconscious of her exceptional powers, and she would say as an offset to any praise, "You know I have studied harmony before." All the members of the class became very much attached to her, and pronounced her "a sweet girl," while Annie was acknowledged as "the life of the class." Mr. Leland called them both his "mainstay and dependence."

He was unmarried, as he had been wholly devoted to his profession. He soon became much interested in Annie and Lillian. Although they were so different he was quick to recognize much that was very attractive and superior in both. He realized that Lillian was deeper and more talented, and he was very much drawn to her; but he was conscious that he did not succeed in attracting her to himself. She was always absorbed in some unseen interest that made everything of the present of but secondary interest. She always had a far away look in her eyes expressive of patient wait-

ing for some future fulfillment, but he did not know of the intense desire to reach the high standard of one who was absent, which was the incentive for almost unparalleled labor and ambition. There was no drawback in his intercourse with Annie, however, and they were very friendly, while Mr. Leland endeavored not to show any partiality.

Mr. Leland was tall and slender; he had a very interesting face; his brow was high and broad, and his eyes, which were deep blue, had an expression and light which proclaimed the artist and poet. He was of a nervous and sensitive temperament, but he had acquired such control over himself that to the general observer he was very calm and self-contained; his hair was black and his complexion somewhat sallow; he had a very intellectual and distinguished air and bearing, and his kind feeling and ready sympathy made him beloved and esteemed by all.

The Saturday concerts were becoming more satisfactory to all interested, and the programs were more and more ambitious. Mr. Leland did not hesitate to change the program at the last moment if it seemed desirable, so that the girls were often called upon to read at sight. He always made it a point to obtain all the new music and try it over with them, and they had become very ready readers. Early in the season he requested them to join a musical club in Yorktown, of which he was director; there was a vacancy in the piano part and the members looked to him to fill it. The club met every Tuesday evening at a private house, and the audience was never very large. The instruments played by the club were a violin, violoncello, bass viol, flute, cornet and French horn. The girls were glad of the opportunity to practice with the club and became very much interested. During the season they played nearly all the gems of chamber music.

On Thanksgiving morning the ensemble class gave a concert, assisted by the violinist of the club and the choir. The program was:

Hallelujah Chorus.....	Händel
Violin solos.....	Ries and Graff
Soprano solos.....	Grieg and Shelley
Duo for two pianos.....	Mozart
Trio, Prize Song, Meistersinger.....	Wagner
Jubilee Overture.....	Weber

Just before the holidays Annie and Lilian received certificates for the elementary grades of the singing course. In the harmony class also they were very successful.

On Christmas morning the ensemble class gave another concert, assisted as before. There were 200 persons present, who filled the drawing room, library and hall to overflowing. The program was printed and circulated. It was as follows:

Christmas Carol.....	Old English
For Unto Us a Child Is Born.....	Händel
Violin solo.....	Godard
Christmas Song.....	Adam
Quartet.....	Mendelssohn
March, Fifth Symphony.....	Beethoven
Hallelujah Chorus.....	Händel

Mr. Leland had been invited to dinner, and in the evening he took the young ladies to hear the oratorio of The Messiah.

While Lilian was accomplishing much at home and maturing in mind and feeling, Winfred was enjoying a great deal abroad. His letters from Germany were full of glowing accounts of his meeting with famous composers, and the feast of finely rendered symphonies and operas which he was enjoying. He hoped "that Lilian was well and that she did not forget to practice faithfully. Her music must receive thorough attention when he returned; he was collecting some interesting souvenirs for her." He evidently had not been informed of Lilian's accomplishments, for she was anxious to surprise him on his return, and Mrs. Haskell was ready to gratify her. "It will be some pay for those souvenirs," she said, while she counted the months that must elapse before they would meet and, she hoped, "enjoy music upon an equal footing." This was her ambition, for which she was straining every nerve. Lilian also received glowing accounts from Page's mother; he was making great progress and had had an opera and a symphony performed in public with great success. The criticisms were very favorable and encouraging. "We count upon his having a worthy career and earning some fame," she wrote; so Lilian felt that his disappointment had done him no injury. Her voice was often heard through the house now in cheerful song that was very pleasant to hear.

With the beginning of the new year the vocal class entered upon a course of vocal culture, for which they met Monday and Thursday evenings. Lilian's voice was developing finely and she and Annie were invited to join the church choir. "Another surprise for Mr. Haskell," she thought with pleasure. The performances of the club were very fine and Lilian was intensely interested. At the Saturday morning recitals Annie and Lilian were frequently called upon to play solos. Lilian had overcome all diffidence and self-consciousness and could take part with ease and concentration.

Mr. Leland gave organ recitals Saturday afternoons, and occasionally he took Annie and Lilian to an opera or symphony, and their enjoyment of music and social intercourse left nothing to be desired. The lessons progressed finely, and at the close of the winter term Annie and Lilian

received certificates for the two grades of staff notation, and they finished the course in harmony with credit, and Lilian with honors; they continued the lessons in vocal culture and entered the class in musical theory. At the close of the spring term they received certificates for the advanced grades of vocal music and theory. The vocal class closed the season with a concert in the town hall; the program was as follows:

Ninety-fifth Psalm.....	Mendelssohn
Matona, Lovely Maiden.....	Lassus
Hymn to Music.....	Buck
The Kerry Dance.....	Wlake
Last Night.....	Kjerulf
Hallelujah chorus, Mount of Olives.....	Beethoven

The club gave their last concert the last of May, with a fine program, including Overture, Tannhäuser, Wagner; Andante, fifth symphony, Beethoven; Fantaisie on Hungarian Airs, Liszt; Damnation of Faust, Berlioz; Trauerei, Schumann; music to Midsummer Night's Dream, Mendelssohn, and Torchlight March No. 1, Meyerbeer.

The season's work closed with the last recital of the ensemble class, given to a very large and enthusiastic audience, with a fine program.

After the performance was over Mr. Leland shook hands very warmly with Annie and Lilian, and congratulated them heartily upon their success and the season's accomplishment. "You have worked very hard," he said, "but with excellent results. In the early fall I hope to meet you again and resume our pleasant intercourse. I must resume my classes in Yorktown, but I shall try to arrange to come here Saturdays and keep up the recitals for the season; and now if I may advise I will say, take complete rest, for you know that in music 'rests are as important as notes.' I would also advise that you listen for a time only to nature's music—the songs of birds, the rippling of the waves, or the roar of the surf; the rustling of the forest leaves, or the thunder of the winds; the bubbling of the brooks and the fall of the cascade."

(To be continued.)

Van der Stucken's Festzug.

At the eighth Popular Symphony Concert of the Municipal Kapelle in the Gürzenich, Cologne, several compositions of the American musician Frank Van der Stucken were produced. The press reports are as follows:

KÖLNISCHE ZEITUNG (August 4).

In the Festzug, as in the Bundeshymne, the strong instrumentation, the skillful management of the instrumental as well as the choral masses, made a striking impression. That he is a master of noble melodic invention he shows in his short, tenderly conceived orchestra piece, Pagina d'Amore, while his charming treatment of the piquant style is seen in his Rigadon. All his works are marked by originality and must find friends in every concert room.

KÖLNISCHE VOLKSZEITUNG (July 24).

In the first part of the Festzug (for orchestra, organ and chorus) the artist seeks to represent one of the different parts of the festival; we hear warlike music, then soft and tender notes sung by a choir of white robed maidens. Members of the Kölner Männergesang Verein sang the noble final chorus with power and with complete success. Of two small orchestra pieces, Pagina d'Amore and Rigadon, the last was the most striking, depicting the character of this old Provençal dance in a delightful fashion. A worthy end of the concert was a Bundeshymne for male chorus, baritone solo and orchestra. Text and composition give a convincing proof how the Germans in America preserve and cultivate the feelings and art of the fatherland. The public gave warm applause.

KÖLNER TAGEBLATT (July 24).

No. 1, Festzug for orchestra and organ, with final chorus. The composer, who is a master of the technic of the orchestra, has made here too much employment of the power and plenitude of instrumental music. The characteristics of the Festlichen are well drawn, and the beautiful, melodious middle movements are charming; but the whole is too massive. A powerful and harmonious chorus made a beautiful conclusion. No. 2, Pagina d'Amore, a pretty love idyl, with tender, beautiful melody and delicate development, will make a career for itself (wird sich Bahnbrechend). No. 3, Rigadon, a most characteristic dance, is delightful, while a Concert-spielstück, No. 4, Bundeshymne, for male chorus and orchestra, deserves high commendation. Great applause followed each number.

Prague.—At the National Czechish Theatre in Prague on the occasion of the ethnological exhibition, an old opera, Dratenik, was revived. The work was composed by F. Skroup, who is looked upon as the founder of the national opera. It met with a great success on its production in 1836, after which the composer wrote operas entitled Udalrich and Bözena and The Marriage of Libussa, the librett, of which were by the national poet Chemelensky. It is to F. Skroup also that the Czechish people owe their national song, Kde domov můj.

Edwin H. Douglass.

ANOTHER promising tenor has just finished his musical education in Dresden, improved an opportunity of appearing in London and becoming conversant with the English style, and now returns to his native city, Cleveland, Ohio, thoroughly equipped to take up an active professional career.

Mr. Douglass, an excellent portrait of whom is reproduced this week on the front page, has proved a serious and intelligent student since he first left America to take up his studies in Dresden in 1891. He studied with the best professors procurable at the Royal Dresden Conservatorium, where he has won a diploma as being a finished oratorio and concert singer.

On first going to Germany he benefited by the instruction of Gustav Scharfe, author of the famous work on Voice Method, for which he received a royal appointment. He remained with Scharfe for a year and a half, until his death, and then continued with Eduard Mann, who assisted Scharfe during the last years of his work at the Dresden Conservatorium, and took the post vacated by his death. Mr. Mann is one of the leading German tenors, and consequently was of great assistance to Mr. Douglass by being able to illustrate his instruction. Thus it will be seen that the young tenor had exceptional facilities for perfecting his method with the last named teacher, and profited by the experience of Scharfe, who, it will be remembered, was the teacher of the famous tenor Goetze.

The time has come when musical education must include a knowledge of other branches of the art besides the one which the student intends to make his life work. Mr. Douglass and his friends realized this, and chose Dresden for his place of study, as there is a musical atmosphere there not to be met with elsewhere. The town is not large, but it is intensely musical, and aside from the opera its concert attractions are very large, and many of the leading artists visit it each year. During the past season they have had among others Mme. Patti, Mr. Ben Davies and M. Paderewski. Living in Dresden is like living in a village, and there is nothing to distract the attention of the students from their work, and probably for this reason as much as any other the Dresden students usually make serious musicians.

It was Mr. W. H. Hennings, his teacher at Cleveland, who first advocated Mr. Douglass' going to Dresden and studying with Scharfe.

In Dresden Mr. Douglass took piano lessons from Professor Samson, harmony with Professor Rischpieter, and musical history with the well-known authority, Professor Draeke. He had a good deal of experience of part singing and ensemble work with Herr von Schriener, one of the directors of the Royal Opera at Dresden, and later on with Prof. Walter Bachmann, director of the orchestra of the Conservatorium. In the important matter of stage deportment he was instructed by Professor Dietze, and thus he is prepared to enter the operatic field. He has, however, given more attention to concert and oratorio, as this line of work falls more naturally to his choice. At a public performance of Die Meistersinger he took the part of Walther successfully, and showed decided histrionic talent.

At the last orchestral concert of the scholastic year in March Mr. Douglass won high encomiums for his singing of Comfort Ye and Every Valley, and he had previously taken part in many of the concerts given from time to time at the Conservatorium. His fine tenor voice soon brought him offers to sing at other concerts in Dresden, one notable function being the twenty-fifth anniversary of one of the leading societies there.

Another indorsement of his high attainments as a singer is in the fact that he was specially selected to sing for the first time in public the tenor part in a new cantata that was given at the famous Saturday afternoon vespers services, which are conducted by Mr. Oscar Wermann in the Kreuzkirche. This work, by one of Germany's rising composers, at once met with approval as interpreted by Mr. Douglass and his confrères. Mr. Wermann was so pleased with his singing that he has given him some of his own songs to take back to America.

After finishing at the Dresden Conservatorium, Mr. Douglass went to London and passed the oratorios with Signor Randegger, the recognized English authority, so as to get the traditional renderings, which he in most cases found identical with his instruction in Germany. While there Mr. Douglass made a concert appearance, and his voice, which has a range of two octaves, from C to C, was greatly admired. It is of fine quality, full of warmth, and his style and interpretation both won high praise. He returns to the United States well equipped to take a high position among contemporary vocalists.

New Brahms Songs.—Brahms has just composed the music for a series of twenty songs by the Prussian peasant poetess Johanna Ambrosius.

Calvé and De Reszke.—Mme. Calvé is studying the part of *Valentine* in Meyerbeer's *Huguenots* during her vacation, while Jean de Reszke is at work on the principal part in Massenet's *Le Cid*, which he will sing in New York next winter.



PARIS.

THE LAND OF "PRETTY SOON."
I know of a land where the streets are paved
With the things we meant to achieve;
It is walled with the money we meant to have saved,
And the pleasures for which we grieve.
The kind words unspoken, the promises broken,
And many a coveted boon,
Are stowed away in that land somewhere,
The land of "Pretty Soon."

There are uncut jewels of possible fame
Lying about in the dust,
And many a noble and lofty aim
Covered with mould and rust;
And, oh! this place, while it seems so near,
Is farther away than the moon,
Though our purpose is fair, we never got there,
The land of "Pretty Soon."

—ELLA WHEELER WILCOX.

THE above truthful lines have been set to charming music in the key of G, and dedicated to Mr. W. H. Macdonald, of the Bostonians, by Mr. Horton Corbett, of Baltimore. Besides being tuneful, with nice accompaniment, the song has the merit of being in sympathy with the words, a feat which the balladist seldom achieves. It seems strange that so few succeed with the verse of Mrs. Wilcox, which is so tuneful and lyrical that it sings itself. There are two musicians who could do it well—Mr. Frank Lynes, of Boston, and Mr. Frank E. Sawyer.

LES MIETTES.

Calvé is down on her farm at Aveyron, mid-France, resting. She returns to Paris in October, to give several representations of *La Navarraise*, with Jérôme, Devriès and Belhomme. After her departure for America Mme. de Nuovina sings the part.

After a long and stern fight with vocal conditions in Paris, Miss Courtenay Thomas, of St. Louis, whose stage name will be Courtenay, has been engaged by Mr. Carvalho for the Opéra Comique. She makes her début the coming season in the *Pardon de Ploermel*. Another young débutante will be Mlle. Marignan, a premier prix of the Conservatoire this year.

Melba is in Tyrol, where she will pass a month before sailing for America, whence she returns in spring to sing *Ophelia* and *Juliette* in opera here. She passed through Paris, staying a day at her pretty apartment, rue de Prony, a musical street owning also Mme. Artôt Padilla and Renée Richard, close by Mme. Marchesi and Miss Lydia Eustis, niece of the American Ambassador, one of the best amateur singers in Paris.

Christine Nilsson has returned to Paris, accompanied by the nephew whose marriage called her to Christiania and by his bride. The young people are in mourning for the sister-in-law of the prima donna, Mme. Sven Nilsson, who died a few days before the wedding. While at her home she visited the places where as a poor and unknown girl she sang for small rewards. The farm on which she was born she bought and presented to the brother, who used to accompany her songs with the violin in the early days.

Mlle. Nuola, of New Orleans, member of Sir Augustus Harris' Royal Italian Opera Company, sang before the Infanta Eulalia here this week. Mlle. Brevai, of the Opéra, is reposing at Saint Honoré-les-Bains. The Portrait of Manon, in which she sang the title rôle, was given there last night.

MM. Widor and Louis Diemer have been appointed by M. Thomas as members of the international jury which meets at Berlin August 20, this year, to award the Rubinstein prize of 10,000 frs. to the pianist-composer who deserves it. The prize is competed for every five years; the next convention will be at Vienna and the one following at Paris. If the great pianist suffered in the double musical rôle he was evidently desirous that others should face the same test.

Widor is writing music to a Henri Cain libretto, called *Les Marins*. M. Dubois' *Xavière* follows *La Navarraise* at the Opéra Comique, and *Orphée* follows that, with Delna in the title rôle. Gailhard is collaborating with Ghensi on an opera, *Brutus*. Alexander Dumas, Messenger and Paul Ferrier are finishing an opéra comique in four acts, *Le Chevalier d'Harmental*, which they expect to have given simultaneously in Vienna and Paris.

Massenet is at Pont de l'Arche, finishing an opera, *Cendrillon*, of which Henri Cain is librettist. He is building a

lovely new home at Puy, near Dieppe, where his wife can have the benefit of the sea air which she loves and which, being an invalid, is necessary. Massenet's attention and tenderness to his delicate wife shine among his other good qualities.

Audran is likewise busy with an opéra comique in three acts and four tableaux, *La Poupée*.

Mlle. Augusta Holmès, Mme. de Grandval, Mlle. Chaminade, Mme. Gabrielle Ferrari, Mmes. Chretien, Pauline Thys, De Neuville, Perronet, Carissan, Durand de Fontmagne and Schloss figure among the prominent women composers of France, the first four being the most celebrated.

M. Gibert Hamelle, son of the music publisher, was married yesterday to a Mlle. Mignot. The *Andante Religioso* of Thomé, accompanied by the composer, was played during the ceremony, and many prominent musicians were present.

The busts of Malibran, Gounod, Fontenelle, Berlioz and Carafa have been ordered by the director of Beaux Arts for the Opéra.

M. Thomas left Paris for Ragatz, where he passes several weeks, going thence to Bretagne and Bayonne, gaining strength for the anniversary campaign. Two celebrated musical divorces have taken place in Paris this week, one Simon-Girard, of the Bouffes Parisiens, the other, that of the tenor Affre, of the Opéra.

A new book treating the fingering of violin scales is out by M. Richard Hammer. It is approved by the Conservatoire. M. Toby, the organist, has been writing some charming things for the orgue-harmonium, among them *La Berceuse* d'Antony Simon, transcription, and *Impromptu Rêve* and a *romanza*.

The first hundred representations of the following nine works by Lecocq netted almost 45,000 frs.: *La Fille de Mme. Angot*, *Giroflé-Girofla*, *La Petite Mariée*, *La Marjolaine*, *Le Petit Duc*, *La Camarago*, *Le Jour et la Nuit*, *Le Cœur et la Main*, and *Le Grand Casimir*.

M. Gustave Larroumet, former director of Beaux Arts, now professor of Sorbonne, has just published a masterly study upon *Opera and Wagnerian Drama* at the Sorbonne. In it he traces in his eloquent fashion the birth and growth of Wagner sentiment, and in fact musical sentiment in the national college.

Mme. Berthe Marx-Goldschmidt and her husband are at Biarritz, after having passed an exciting season at Pamplona, Spain, the native place of Sarasate. M. Goldschmidt was for some fifteen years accompanist of the great violinist, and Mme. Berthe Marx's first celebrity was made as pianist in his concerts; so the trio are devoted friends and generally manage to pass their vacations together in some congenial spot.

At Pamplona Sarasate is fêted like a king, and during the summer fêtes is made the hero of all occasions. This year the trio gave a series of charity concerts, and the wildest enthusiasm prevailed. Fireworks, including the celebrated fire-bull, torchlight processions, decorations and music accompanied their almost royal movements, and as artists they were covered with flowers. It was Mme. Goldschmidt's first appearance as pianist in Pamplona; she received the most flattering tributes and was made honorary member of the two leading musical societies there.

Mme. Renie Richard is at Calvados. Her vocal school in Paris opens in October.

AMERICANS ABROAD.

Many interesting Americans are still in Paris; among them Mr. and Mrs. Wayman C. McCreery and daughters, of St. Louis. Mr. McCreery is a popular and influential musician at home, due to a union of social and musical qualities too numerous to mention. He is choirmaster of Christ Church Cathedral, where some fifty men and boys are regularly trained for careful service and even-song work. This year will be the fiftieth even-song service given, all consisting of good canticle and oratorio work. Mr. Darby is the organist. His church work is but part of the busy musical life which he manages to keep up, although being an active business man. He is here to remain several weeks, giving and receiving pleasure. He is studying voice with Delle Sedie, although now a fine amateur singer.

"I am always studying something in music," he says. "I have no object in it except the pleasure of taking and the pleasure of knowing."

That is a very good speech for an American business man.

Mr. Chas. Galloway, a St. Louis organist, is also here, studying organ, piano and counterpoint with M. Guilmant. He plays in the First Presbyterian Church, and has a large class of pupils also, whom he has left to come here for more light to give them. Mr. Guilmant says he has decided talent and is a conscientious student. He told Mr. Eddy to be on the lookout for the young man as one of the coming American musicians. THE MUSICAL COURIER, which he speaks of as a "friend and guide," will be glad to report his progress from time to time.

If one wants to hear English and American ballads sung, and well sung, too, the weekly musicale at Madame Glatz is the place to go to. It seems to be a regular headquarters for American families. Good musicians, instrumental and

vocal, abound, and the salon on Thursday evening is more like a New York than a Paris one, although the hostess is true Parisian.

The music of this week was marked by the singing of Miss Maude Reese-Davies, of California, graduate of the New England Conservatoire, who has come to Paris for repertoire study.

The young lady, who is extremely pretty, has a sweet, clear voice, with quality, which her teacher pronounced the equal of Nordica and Cary. She seems to lack full breath, as do almost all the girls. She is a pupil of Signor Rotoli, in Boston, and sang several of his compositions charmingly, as well as some ambitious arias. Her father and mother are with her.

Mr. McCreery won great applause for his singing, in which there was no lack of breath; a Mr. Doty, of Troy, sang, and with Mr. Galloway played the accompaniments excellently. Both McCreery girls are pianists.

Miss Marion Taylor, of San Francisco, left for home this week, after faithful study with Marchesi and with M. Georges Marty, chef de chant of the Opéra and in the Conservatoire. She has sung in Lyons in concert and in Paris salons, and has actually had pupils in both cities. M. Guilmant, who kindly heard her sing, gave her a letter to Mr. Damrosch.

Mrs. Willis Howe, of St. Louis, has arrived with two young vocal charges, her daughter May and Miss Maude Francis, who has been a pupil of Marchesi, and returns to continue with her. They have taken an apartment here and are going to "work hard."

Miss Mona Downs, of Brooklyn, who was heard in the Puritan and Central churches there, and also in concert work, has come to work up concert and oratorio. She is charmingly located across the Seine, and happy with musical friends from Memphis.

Miss St. Just is English, but an earnest, serious student, who is making a specialty of Italian rôles under Mme. Turrigi-Heiroth, of Milan, who has just come to Paris to locate and is a great friend and apostle of Mme. Viardot. In fact, the latter in leaving for her vacation confided some of her pupils to Mme. Heiroth's care, showing a high esteem artistically.

W. Le Grand Howland, a quite young American musician, who has been studying composition in Italy and France, is organist and choirmaster of the English Catholic church in Paris. The position is a peculiar one, and one that will test his ability in many ways. More later.

Students abroad would lose nothing by being able to sew. Aside from the fact that sewing is one of the links between a woman's womanhood and the wide rude ocean of career there is an immense economy in it in Paris, where dry goods are so cheap and varied in style, and dressmakers so expensive and unreliable. A girl with a little skill (which means practice) and a knowledge of Butterick patterns can make French women ask where she gets her things by little or no expenditure. She thinks she has no time, but she wastes quantities of time "visiting," and one can shirr elegant lines and baste in perfect sleeves even while visiting.

That is one thing about French women. They always have some work accompaniment to their chat, and their frugality accomplishes much between whiles. More time is spent going to and from dressmakers and waiting in their wooden parlors than would make a costume. Besides, they are horrid people in general (just because girls won't learn to sew and are utterly dependent upon them), and their wear and tear on the spirit is awful.

As an example of what a girl can do, and save, and look, who is thus helpful, commend me to Miss Loretta Wethling, of Orange, who studies as much as anybody, reads, has time for fun and friends, and always looks like an apple tree in blossom, so fresh and chic is her dressing.

FANNIE EDGAR THOMAS.

Sad, indeed!—It is said that Minnie Hawk was prevented from fulfilling a London engagement by a sad misunderstanding. She tried to kiss her favorite parrot, but the wicked bird, in a fit of jealousy, bit her lip, and hung on till removed by force. Thanks to the skillful doctors of Lucerne, the luckless mistress will be kept to her bed for several weeks. This is but a poor specimen of réclame, unworthy of the Chevalier von Hesse-Wartegg.

Vienna.—To check the increasing irregularity in military music orders have been given to search for the old marches of the Austrian army in the regimental libraries, and instrument them uniformly. The instrumentation is confided to the composer of the Trompeter von Sakkingen, Emil Kaiser. The first collection of fifty marches has already appeared—the oldest piece a Walloon March of 1674; then there is a march composed by the notorious Pandour leader, Baron Trenck (cousin of the Trenck whose imprisonments and escapes are so dear to simple minded youth), a march played by the band of the Twelfth Cavalry on the march to Russia. The Dormus March and marches of the Dampierre Cuirassiers and of the Pappenheim and Windischgratz Dragoons follow. No marches have been discovered for the oldest regiment in the army, the Eleventh Infantry (George, Prince of Saxony), nor for the Vienna Regiment, the Hoch und Deutschmeister.



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BRITISH OFFICE OF THE MUSICAL COURIER,
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M. EMILE SAURET, the French violinist of whom I have written frequently in my letters during the past months, has been engaged by Messrs. Johnston & Arthur, and will visit the United States in January. His tour will include fifty concerts. Mr. R. A. Johnston sails for New York to-day.

Miss Elizabeth Patterson made a visit to this office the other day. She will remain in London until some time in November, singing in concert here. She is at present visiting her friend and fellow student, Miss Helen Mearns.

Another New York lady, Miss Emma Howson, well known on both sides of the Atlantic, also made us a call. She is visiting a round of old friends in London and the provinces. A chat with Miss Howson is very entertaining and instructive, for her family has been intimately associated with music in Great Britain for the past three generations. She referred to the fact that her father was the first to take an opera party to the antipodes, and there met Vincent Wallace, who was composing *Maritana* up in the bush near Sydney. The first time the well-known trio from the second act of this opera was sung the artists were Mr. Frank Howson, her father; Mr. James Howson, her uncle, and Miss Sara Flower. Miss Howson can tell many interesting facts concerning her own career here. For instance, she was the original *Josephine* in *Pinafore*, and Sir Arthur Sullivan and Mr. W. S. Gilbert presented her with a beautiful ring, with the name *Josephine* in diamonds. Miss Howson will return to America with Sir Henry Irving and his company. Her brother is secretary to the actor-knight.

One of the most conspicuous successes recently made here in the concert world was that of Miss Anna Fuller, well known in Philadelphia, and whose parents live in California, at the Promenade Concert on Wednesday evening. In Elizabeth's Greeting from Tannhäuser her dramatic soprano voice fairly carried the house by storm. Miss Fuller has been engaged for six more of these concerts.

I hear that Mr. W. E. Taylor, formerly correspondent of THE MUSICAL COURIER in Paris, is now established in New York as organist and teacher. Mr. Taylor's success in his chosen work is assured, as he is a man of undoubted talent, and his wide experience and study will be of great assistance to him. I also hear a very favorable report of Miss Blanche Taylor, who studied with Mme. Marchesi in Paris.

We had a call the past week from Mr. William J. Strong, of Chicago. Mr. Strong is a member of the well-known firm of Carlisle & Strong, attorneys, and it was he who conducted the case of Francis Shoomaker for libel against the *Chicago Evening Post* for \$100,000. For recreation Mr. Strong, like many sensible men, has chosen a musical instrument with which to drive dull care away. He is an expert performer on the cornet, and possesses one of the most beautiful instruments I have heard. In several London drawing rooms he created quite a furore with his most artistic singing of many familiar airs. Mr. Strong, who has never made a study of the instrument, has acquired a wonderful proficiency in manipulating it, and his phrasing and manipulation indicate a thorough musician.

Mr. Hugo Heinz, the baritone, who will visit America next spring under the auspices of Mr. Henry Wolfsohn, is now staying with his parents in Germany. He intends to return to London in the autumn, when he has numerous engagements prior to his departure to the United States.

A new Mass was performed on Sunday morning at St. Joseph's Retreat by the young conductor, Mr. Henry J. Wood. It proved a musically composition, and once more brings before the musical world this young man, who is destined to a high career.

Miss Marie Parcello has just arrived in London after a visit to Ostend, where she sang before the King of the Belgians.

Mr. William Richards, another singer from Chicago, of whom I have spoken before in these columns, returns to-day to America by the Paris. He has been studying at the

Royal Academy of Music under Signor Randegger, and won a medal at a recent examination. He has sung at some of the Academy concerts. His teacher and Sir Alexander Mackenzie both speak highly of his musical talent. After remaining at home a year he hopes to be able to return and continue his studies.

Mme. Guy d'Hardelot, composer of *Sans-toi* and other well-known songs, was among the callers this week.

Yesterday I saw Mr. and Mrs. Julian Vose and Miss Vose, who are enjoying sightseeing in London. They go on to the Continent early next week, and Mr. Vose hopes to be back in America about October.

I had also a visit from Mr. Charles E. Benn, of Tacoma.

According to present arrangement the Royal Choral Society's program for the forthcoming season will include two performances of *The Messiah*, as usual; Dr. Hubert Parry's *Invocation to Music*, as a novelty; the *Elijah*, which opens the season, as last year; *Israel in Egypt*, *Judas Macabreus*, the *Redemption*, *Creation*, *St. Paul* and *Berlioz's Faust*. Sir Joseph Barnby will conduct.

Dr. George John Bennett, of the Royal Academy of Music, has been appointed organist of Lincoln Cathedral. Dr. Bennett is one of our leading professors. He studied at the Royal Academy and at Munich and Berlin, and took his degree at Cambridge two years ago.

Mr. Charles Macpherson, whose *By the Waters of Babylon* created so much attention, has been appointed sub-organist of St. Paul's in place of Mr. Hodge. Mr. Macpherson is from Edinburgh, and is only twenty-five years of age. He was a pupil of Dr. Peace and Dr. Martin, and for five years studied at the Royal Academy of Music, where he carried off all the honors.

Mr. Marc A. Blumenberg, editor-in-chief of THE MUSICAL COURIER, who has been visiting the London office for some weeks past, is now in Paris, where Miss Fannie Edgar Thomas has established a large clientèle for the paper. After this he proposes visiting his long time associate, Mr. Otto Floersheim, of Berlin. Mr. Blumenberg is well pleased with the progress that has been made in his foreign offices, and his visit will be productive of further developments.

Sir Augustus Harris will preside at the fortieth annual banquet in aid of the Dramatic and Musical Benevolent Fund, to be held early in the spring of 1896.

Mr. Henry Russell, so well known wherever the English language is spoken, is about to publish, through Remington & Co., a volume of *Reminiscences*. This will be read with avidity by all interested in the music of England and America during the past forty or fifty years.

Miss Edith Johnston, who appeared in *The Chieftain*, has been engaged by Sir Augustus Harris for three years, and will take part in the *Hänsel and Gretel* performances in America. The *Chieftain* will be produced in America by Mr. Francis Wilson this autumn.

I learn that Mr. D'Oyly Carte is back in town, ever so much better, and that the series of Gilbert and Sullivan revivals which were mentioned some time ago will soon start at the Savoy with *The Mikado*.

Sir Augustus Harris is taking a holiday at Mont Doré, Puy-de-Dôme. His proverbial activity will not allow him complete rest, and he has been actively preparing for the production of his new *Drury Lane* drama in September. According to his established policy of surpassing anything that he has ever done, this piece will contain a series of scenes illustrative of the fashions of the day, and Sir Augustus has, while passing through Paris, arranged with one of the most noted couturiers of the French metropolis to produce for him thirty or forty model costumes, specially invented for the occasion, and each representing a different type of the forthcoming modes for ladies. One of the scenes will be laid in Hyde Park, where will be exhibited the latest, or rather the future, fashions of walking costumes, while the last scene will be a reception, in which there will be a magnificent display of evening dress.

A new American high soprano, Miss Lydia Lebrun, of whom report speaks favorably, and who is a pupil of Mme. Marchesi, has been engaged for the opening and several other ballad concerts at St. James' Hall next autumn. Miss Lebrun is under contract to Mr. Daniel Mayer.

Mrs. Katharine Fisk has been engaged to sing in the *Messiah* at the Royal Albert Hall on January 1.

The libretto of Mascagni's new one-act opera *Zanetto* was founded upon Coppée's *Passant*. Leoncavallo and Puccini have both written new operas to librettos founded on *La Vie de Bohème*, by Murger.

A cablegram received from Adelaide said that the concert party comprising Miss Evangeline Florence, Miss Lily Moody and Mr. Mark Hambourg made a brilliant success at the first concert of their Australian tour.

FOR PIANISTS AND STUDENTS.

Under this heading in my letter of June 29 I spoke of the wonderful work being done by Mr. Macdonald Smith in the application of his new system of applied gymnastics to do away with the laborious practice at the piano up to now believed to be necessary to develop proper technic and to keep the same at command.

This system is founded upon the physiological fact that when a muscle is contracted (fully) the stagnant blood is driven out and new blood takes its place. Thus the tissue

building material is absorbed and the muscle developed. A systematic full contraction of the muscles continued within proper limits will develop them to their normal capacity. A muscle fully developed obeys the mandates of the mind perfectly.

This is the keynote of Mr. Macdonald Smith's new system, which consists of a set of exercises that give a full contraction to every muscle used in playing the piano.

It took several years of study, research and experiment before he at last perfected his system, which seems destined to revolutionize the manner of acquiring piano technic, and with that touch. Mr. Smith is a thoroughly earnest, conscientious student after the truth, and all who try his system may be assured of his sincerity.

The only test by which his system must stand or fall is that of practical application, and I can assure my readers that I have before me abundant evidence of its utility from a large number of piano teachers, students and amateurs in London, the provinces and colonies.

Dr. Bridge, organist of Westminster Abbey, has given him his own class of articulated pupils to teach. Mr. Tobias Matthey, one of the leading professors of the instrument in London, and who was very skeptical at first, has indorsed it in high terms. Another eminent teacher says: "I have just reached home after a month's holiday, and although during that time I have not touched a piano, I am glad to say I do not feel any awkwardness or stiffness in my fingers." A prominent physician writes: "I have been experimenting with some of your movements on myself and was rather startled by the results both for billiard and piano playing." Mr. Leonard Borwick, the pianist who gives such successful recitals with Mr. Plunket Greene, says: "I find that on my return from my holidays I am in excellent condition and not nearly so much out of practice as I usually am when returning from a month's rest."

An eminent surgeon, who also plays the piano, is so impressed with Mr. Smith's system that he is going to take a series of lessons. Another man writes: "I feel the benefit of your splendid system every time I strike a note upon the piano."

One Mus. Bac. writes: "The general improvement in my playing is very great." Another writes: "Last week I played Mendelssohn's G minor concerto with greater ease and certainty than I have played for years past, and have since been told by many present I never played better in my life, though till the last six weeks, when I have been using your exercises and practicing, I have hardly been at the piano an hour at a stretch for years past."

One new pupil, referring to his previous difficulties, said: "The great trouble being that although able to play well one day and in practice, all is lost on following day unless the same amount of hard labor is again expended, thus reducing what should be one of the greatest pleasures to toil and weariness." Another pupil after the first lesson writes: "I am very pleased at the improvement in my playing, especially in octave and chromatic passages; my fingers feel much stronger and more flexible."

Another pupil writes: "I have noticed a very great improvement in playing octaves and chords and in general power and freedom, especially in the ability to play old pieces. Several that I had put aside as too difficult, I was gratified to find I could play with far greater ease and certainty."

I could go on indefinitely citing actual cases that are taking place daily. Mr. Smith has had many applications during the vacation from teachers who see great benefit in it. His correspondence class is also rapidly increasing and all seem to be able to follow his implicit instructions by mail so as to make rapid progress. In my letter of June 29 I spoke of a man in Australia who had had several lessons (three, I think) and who was most satisfied with his improvement.

In Mr. Smith's carefully prepared forms that he sends out to the students every difficulty is so described that the students can give Mr. Smith an intelligent record of their progress at intervals, and from these he can tell immediately what they lack or should do more. In this way he is giving hundreds of lessons by mail with the very best results.

He has already a number of correspondence pupils in America and this number is gradually increasing as his system becomes known. I can heartily recommend it to all my readers.

FRANK V. ATWATER.

Eckhold.—The second kapellmeister of the Mains City Theatre, Eckhold, has been appointed director of the Carl Rosa English Opera Company. He is succeeded at Mainz, as director of the summer concerts, by Hans Pfitzner, composer of the music drama *Der arme Heinrich*.

Consuelo.—Gaetano Orefice's opera *Consuelo* won the prize at the Baruzzi competition in Bologna, on the plan of the *Sonzogno* competition that brought out *Cavalleria Rusticana*. The words are by the composer and the plot is taken from the Venetian part of George Sand's romance.

An Ole Bull Statue.—Jacob Fjelde, the Norwegian sculptor of Minneapolis, has been selected to design a statue of Ole Bull, the famous violinist. Norwegians all over the United States are to be asked to subscribe to a fund to meet the expenses of erecting the memorial, which will be of bronze, and will be placed in Minnehaha Park or one of the other parks in the city of Minneapolis.

Mr. Ellis Makes Some Corrections.

Editors *The Musical Courier*:

WILL you permit me to correct a few typographical errors in my article as appearing in your issue of July 31 (New York edition)? The only ones of real moment occur near the foot of the first column of page 17; here, for "the apostle of Weimar as Professor Praeger," please read "the apostle of Weimar and Professor Praeger;" for "Anstand" read "Aufstand," and for "actively employed in" read "actively engaged in." Besides these, on page 16 "Kämpfe" should be "Kämpfe," "glistig" should be "geistig" and "Briefe on" should be "Briefe an;" on page 17, for "dairing" read "daring," for "Beschanlichkeit" read "Beschaulichkeit," for "May 28" read "May 26," and for "Trüge" read "Früge;" finally, on page 18, for "rays of defense" please read "rays of defence." I believe my handwriting is a little puzzling to compositors not used to it, so that the apology is entirely on my side; it may be as well, however, to guard myself against charges of "inaccuracy."

Since writing you last I hear that the owner of Wagner's authentic letters to Praeger considers he has proof of "important passages having been omitted altogether" from Mr. Chamberlain's transcription; I will therefore take the edge off that weapon at once. In the authorized republication of the Wagner-Praeger letters, those of November 11 and 25, December 9 and 11, 1870, and April 14, 1871 (among the set which I described elsewhere as the "Shakespeare letters"), are given in a self-evidently fragmentary form; in each case a line or two of smaller type indicates the subject of the portion not published in that (the Bayreuth) reproduction; the parts thus confessedly omitted, dealing simply with a commission for the purchase of a set of Shakespeare's works, &c., were of a purely unimportant and domestic nature, and have not been brought into our argument in any shape or form. It would not be worth while alluding to them now, were it not that I foresee a possible employment of the fact in answer to my challenge to instance "omissions, &c., of any kind."

With these remarks I fancy I now may really take a rest until that ill advised re-edition of Praeger's book shall have made its well advertised appearance.

Yours obediently, WM. ASHTON ELLIS.

LONDON, England, August 12, 1895.

The Singing Voice.

I HAVE repeatedly been asked to give my reasons for the gradual decay in the singing voices of to-day as compared with those of the Italian school of 150 years ago. In the interest of students I will attempt to give those reasons as briefly as possible, at the same time pointing out how to avoid much that is injurious to the singing voice.

First, the gradual raising of the pitch to suit the modern orchestra has much to do with it. By this gradual raising the upper A of the tenor singer of to-day is in reality a note between F and F sharp, as written upward of 100 years ago. The average tenor singer instead of changing his register to accommodate his voice to this higher pitch, usually emits a sound utterly devoid of beauty, and (apparently) as painful to himself as it undoubtedly is to his audience. W. S. Gilbert has most happily described him in the Mikado as "the amateur tenor, whose vocal villanies all desire to shirk," &c.

And yet this identical singer is perfectly capable of producing the same note correctly if only he understood how to employ the right mechanism. Alas! that so-called singing teachers exist who are absolutely in ignorance as to these changes and the means by which they are accomplished, and who thus nip in the bud a naturally good voice by their want of knowledge; for it is a favorite theory with me that, while every voice may not possess the timbre of a Patti, Alboni, Sims Reeves or Edouard de Reszké, nevertheless every individual can and should at least use his voice correctly—that is, naturally.

Second, this falling off in the voice is to be attributed to the fact that few amateurs will take the necessary time to study. For a beginner of average ability, with a fair voice and good ear (the latter a sine qua non) four years is the least time that should be devoted to the practice of scales and solfeggi before thinking of appearing in public. Yet what is my experience in this respect? If a singer can execute one or two pieces passably well, he thinks himself fitted to appear in company with those who never allow a day to pass without devoting at least an hour and a half to scales and vocal exercises. I mean such artists as Adelina Patti, Sims Reeves, the brothers De Reszké, &c. The moment, however, that these latter are called upon to publicly demonstrate the result of their study, the amateur sinks into hopeless insignificance. In the valse by Venzano, which she introduces in Donizetti's *Linda*, Patti sings a trill of seventeen bars in one breath, smiling as if it were child's play. I leave my readers to answer for themselves the question whether or not this is the result of diligent study.

Third, the decay of the voice is due to the lamentable delusion that only strong singing is beautiful, to be achieved only by superhuman exertion. This theory is enough to make such masters as Porpora and his pupil

Perugia turn in their graves. These two sang two full octaves, with successive trills up and down, in one breath, and executed with perfect exactness all the tones of the chromatic scale without accompaniment. This feat was never accomplished by bellowing, but by a perfect use of the breath, which is fast becoming a lost art. Indeed, bellowing is the only term I can apply to the barbarous use made of their voices by many so-called singers. A rightly used fortissimo tone, such as is employed by that king of basses, Edouard de Reszké (I have heard him make the huge chandelier at Covent Garden, London, ring again with his colossal voice), is acquired by practising the start of the tone piano instead of shouting it with swollen throat and blood red face! Paradoxical as it may seem, the throat is the last place that appears to have anything to do with true tone production, i. e., judging by physical sensation. Like everything else unnatural, this faulty voice carries with it its own punishment. No voice can stand the unnatural strain for long; sooner or later it must inevitably become useless.

Briefly then, I have given the three leading causes which, in my judgment, are responsible for the loss of beauty in the singing voices of to-day as compared with those of the seventeenth century. While I strongly maintain that the climate of Italy and its delightful language have much to do with the Cremona-like quality of its voices, I would, nevertheless, point out strongly that by using the breath and registers correctly (which each and every one can do) voices would at least sound natural, and in every case, without exception, be immeasurably improved.

Thus singing would no longer cause pain, but pleasure to a vocalist as well as to his audience. You cannot take the pupil in hand too early in life; it is all nonsense to suppose that injury can come to a voice used naturally from childhood, and I have merely to cite Adelina Patti, Christine Nilsson, Sims Reeves and many others who sang from early childhood (eight to ten years of age) and have continued to do so without intermission up to the present day.

In conclusion, I would pay to the last named singer the highest compliment in my power. I would rather hear him sing to-day at seventy-three years of age than any living tenor. It has been justly said of him that "il a des larmes dans la voix" (he has tears in his voice).

My readers can judge for themselves whether or not his matchless superiority is due to systematic training in early life. I cannot point out a finer example than his to the rising young tenor singer of the present day, and would advise those who contemplate a professional career to go even now and take a lesson from this veteran singer. The intelligent student cannot fail to be benefited thereby.

R. NORTH, Pupil of Manuel Garcia.

Bell Ringers of Brussels.

A CURIOUS incident is reported from Brussels.

The position of bell ringer was left vacant by the death of the last incumbent, and eight applicants contested in open competition for the place. An immense crowd lined the place in front of the City Hall, and the windows and balconies of all the houses surrounding the square were crowded. The city fathers and their families, members of the press and the jury had reserved places on the roof of the City Hall. Of the sixteen original applicants, nine had backed out, but in the eleventh hour a new candidate announced his intention to compete, the bell ringer from the city of Alost, a rather young man by the name of De Mette. On the Maison du Roi, upon the tower of which the chimes are located, the number of each competitor was fastened on the large balcony, so that everybody could see who was playing.

The first two competitors played rather indifferently, while the third had much success with his rendition of the Marseillaise and God Save the Queen. The next competitors played local airs, the Blue Danube Waltz, Tararaboom-de-aye and similar popular tunes, but did not make much of an impression. The last candidate began with a powerful and excellently performed prelude, changing into variations on airs from the Daughter of the Regiment, and finishing with a popular lively air. His play seemed to act like magic, and enthusiastic applause swept over the entire market square. The people had proclaimed their choice, and the jury immediately ratified the popular selection. From the balcony of the City Hall the victory of number eight, the Alost bell ringer, was announced, and he was nominated for life for the position, paying him 3,600 frs. a year. After the decision De Mette was carried on the arms of many admirers from the Maison du Roi to the City Hall across the square, and received there an enthusiastic ovation from the hands of the assembled citizens of Brussels.

Budapest.—The successor to Nikisch will probably be Julius Kaldy, director of the Hungarian Music School. In an interview he says that he has not been in an opera house four times since 1888; that first of all he must learn to know the artists and then exercise his best judgment. "It is no easy task to be opera director at Budapest," he said. "The demands of the public are too great; it demands brilliant voices, great intelligence and perfect beauty—three things not to be found every day."

Paderewski's American Route.

THE following will be Paderewski's route for the season of 1895-6:

October 30, New York, Polish Fantasia with Damrosch orchestra; November 2, New York, first recital; 6, Philadelphia; 9, New York, second recital; 11, Brooklyn; 13, Philadelphia; 16, New York; 19, Boston, with Boston Symphony Orchestra; 21 and 23, Portland, Me.; 23, Boston; 25, Worcester; 27, Springfield; 28, Troy; 30, Boston; December 3, Hartford; 3, New Haven; 5, Providence; 7, Boston; 9, Philadelphia; 10 and 13, Washington; 11, Baltimore; 16 and 18, Pittsburg; 19, Cleveland; 21, Buffalo.

The Gilmore Band.

VICTOR HERBERT is said to be preparing exceptional programs for the forthcoming tour of the Gilmore Band, which, by the way, during its six weeks' engagement at the Pittsburg and Atlanta expositions will bear the title of "Gilmore's Grand Exposition Band," as Manager John Mahnken has increased the organization, so that now it numbers between fifty and sixty musicians, whom Director Herbert has selected with scrupulous care.

It will open the Pittsburg Exposition on Wednesday evening, September 4, remain there ten days, and will then open the Cotton States and International Exposition at Atlanta, Ga., on September 18, and remain there five weeks, giving daily concerts in the main building. Victor Herbert has composed special music for both events; for the former, *The Belle of Pittsburg*, an exceedingly bright arrangement, and for the latter, *Salute to Atlanta* and a stirring march, *The Gate City Guards*, which is dedicated to Col. J. F. Burke, commander.

The big band is in daily rehearsal, as Mr. Herbert has a lot of new music that he is working up, and with which he will, it is said, make his programs more brilliant than ever. On good authority it is stated that this old band was never in better form, either as to number or quality. The entire band will go to Philadelphia on Saturday next and remain at Washington Park three days.

Eugen d'Albert.—The late kapellmeister of Weimar, Eugen d'Albert, contemplates the publication of his peculiar experiences there.

Opera in English.—Die Walküre and Siegfried it is hoped will be given in English next season in London, with Frau von Januschowsky as the soprano.

Wagner in England.—Harris promises a Wagner cyclis in London. The operas will be sung in English, and Januschowsky will appear in Walküre and Siegfried.

Weimar.—The Grand Duke intends to erect a Hummel monument in the theatre grounds of that city. It will consist of a pedestal and a bust of the composer, who was kapellmeister at Weimar from 1830 to 1837.

Marsick.—Marsick, who is to visit us this fall, was organist and choirmaster at the age of twelve, and when only thirteen years old was unanimously awarded, as a violinist, the great gold medal of the Conservatory of Music, of Paris.

A Correction.—A friend of the Wagner family, Von Gross, of Bayreuth, contradicts the report that the royalties on Wagner operas produced in the last six months amounted to 100,000 frs. They came to only 18,289 frs., 15,858 contributed by Paris and 2,430 by the provinces.

Treffitz.—Emanuel Treffitz, member of the committee of the Gewandhaus and Conservatory of Leipzig and president of the Bach Society, who represented King Henry at the first performance of Lohengrin, which was given in a private circle at Leipzig for the first time, died August 1, aged seventy-nine years.

Boito Denies.—Arrigo Boito, it is now reported, is determined not to allow a performance of Nero during his life. He is too old, he says, to expect such a resurrection as took place in the case of his Mefistofele. That opera was hissed down at its first production and again at its second, and never had a third. Twelve years elapsed before it was revived with brilliant success. A banquet was given in Boito's honor and toasts drank to his "immortal work." The composer in reply made a speech of twelve words, "one for each year lost," and said: "Twelve years ago you hissed down my opera. Your good health, gentlemen." Then he emptied his glass and left the room.

Henri Marteau.—Henri Marteau, the well-known French violinist, has recently returned to his home in Rheims, France, after a tour of seventy-two concerts in Norway, Sweden, Denmark and Finland, under the management of Mr. N. Herlofsen. In Stockholm M. Marteau had much success, giving eleven concerts, two of which were attended by His Majesty King Oscar, and who received him afterward in a private audience. Marteau is now resting in Switzerland, and will play in Germany and France during the month of October. In November he will enter the French army for ten months' service, in conformance with the laws of his country. He will be free again in September, 1896, and he is now considering two propositions for the season of 1896-7—one for Russia and one for the United States.

Boston Music Notes.

AMONG the important works which Arthur P. Schmidt has on the press for the coming season is the Lily Nymph, a cantata for soli, mixed chorus and orchestra, set to words written by Arlo Bates. It is dedicated to the Philharmonic Society, of Montreal, which has invited Mr. Chadwick to personally conduct the same at its performance. This is the first time, we believe, that the honor of a similar invitation has been extended from Canada to an American composer.

The Hampden County Musical Festival will offer Mr. Chadwick's new work as one of the principal numbers of its program, and a performance by one of New York's leading choral societies is in prospect.

Mr. Chadwick's work is attracting much attention in Europe at present. Dr. Emil Krause, the musical critic of the *Hamburger Fremdenblatt*, in speaking of the Melpomene Overture says:

"When one considers how much trivial and second rate work gets a hearing in Germany, chiefly in consequence of unlimited protection or senseless puffing, one can see that from an international point of view we owe a debt to America on account of Mr. Chadwick's work."

Mrs. Antonia H. Sawyer is visiting her relatives in Boston for a few weeks since her arrival from England. Mrs. Sawyer has already received several offers for the coming season, but none of her plans as yet have been decided. She is in such demand everywhere for concerts that she has almost unlimited choice of location for the winter. Her two churches in New York, however, help to make that city more or less her headquarters.

While in England Mr. and Mrs. Arthur Foote and Miss Foote were the guests for two weeks of Mr. Courtenay Thorpe, at his cottage, Hampton Wick, on the Thames.

Mr. D. Crosby Greene, Jr., the talented and popular tenor, well known in connection with the Harvard '95 Glee Club, gave a recital at Magnolia on Friday evening. A very large and fashionable company of the summer guests were present and Mr. Greene was heard at his best. Mrs. Jeannie Crocker Follett assisted with two groups of songs and in a duet.

There are to be some choir changes in October in some of the churches that make a specialty of good music. Mr. Lang is still looking for a soprano for the King's Chapel Quartet, and Mrs. Onthank has resigned her position at the Second Church, as have also the soprano and contralto of the First Baptist Church on the Back Bay.

College Hill, Medford, is usually one of the quietest spots in the vicinity of Boston during the summer months, while the Tufts College students are absent on their vacations.

This season, however, it has been invaded by a hundred or more music teachers, drawn there by the annual summer session of the H. E. Holt Normal Institute of Vocal Harmony, which in previous years has always been held in Lexington. This summer school is growing deservedly popular, and now has enrolled nearly 100 regular pupils.

Dr. Holt, the head of the school, is a well known music teacher, and the author of the popular Holt normal system of musical charts in common use in most of our public schools.

He is assisted in the work of the school by his wife and daughter, both of whom are accomplished musicians; by Mr. Hallam, who has charge of the choral practice; and Leo R. Lewis, instructor of French at Tufts College, the first and second year pupils being instructed by Misses Carrigan and Dunning.

Frequent musicales are held throughout the course, at which the pupils appear before the public.

Many accomplished musicians are in attendance, and the programs are of a high order of merit.

Sessions of the school are held every week day, except Saturday.

The graduating class numbers twenty-five. The grad-

uating exercises took place in Goddard Chapel, Thursday evening, August 22.

Mr. George H. Howard, A. M., director of the Boston Training School of Music, has met with great success at the Summer Institute at Cottage City during its summer course of instruction. There were 725 pupils at the institute. Mr. Howard had charge of the piano department, and while there he appeared as a soloist in three different concerts, in all of which he gave great satisfaction. Mr. Howard has been in Boston for the past three or four days, but he has left for Wolfboro, N. H., where he will be the guest of friends during the present week.

Mrs. Minnie Little, the well-known vocal teacher, and her daughter, Miss Minnie Little, the popular young pianist, are passing the month of August at Elmwood Farm, Green Corner, Me. They will return to Boston about September 10, when they will resume teaching.

Miss Gertrude Miller, one of Miss Gertrude Franklin's most promising pupils, is in Paris, where she has gone to study.

The nineteenth annual music festival of the Sullivan Musical Association began at Newport, N. H., on Monday evening.

Carl Zerrahn is in charge, and Martha Dana Shepard is accompanist. Among the soloists to appear are Mme. Lillian Blauvelt, of New York, soprano; Miss Priscilla White, of Boston, soprano; Miss Bertha Cushing, of Boston, contralto; J. C. Bartlett, of Boston, tenor, and A. B. Hitchcock, of Boston, basso. Concerts will be given Thursday and Friday evenings; matinées, Wednesday, Thursday and Friday.

The chorus bids fair to be the largest ever assembled here. Nearly every seat in the Opera House is sold. The Redemption Hymn and May Day will be given Thursday evening, and the oratorio of Elijah Friday evening. Instrumental music will be rendered by the Germania Orchestra, of Boston; Emil Mollenhauer, conductor. The festival is an assured success.

It has been discovered that the war song which the Japanese sung as they marched to victory, and which was first published in the Paris *Monde Moderne*, is identical with the late Dr. George F. Root's Tramp, Tramp, Tramp, the Boys are Marching, only the rhythm being slightly changed. On discovering their error the publishers of the *Monde Moderne* stamped on each copy a notice giving proper credit to the composer.

Though millions of dollars were made out of the song, Tramp, Tramp, Tramp, and other war and popular songs written by Dr. Root, the composer died a comparatively poor man. According to the petition for letters of administration, the estate is not worth \$15,000. Of this amount only \$5,000 is in real estate, and the rest is personal property. The will is a brief document, and is in Root's own handwriting. It was drawn in 1891, and by its terms the widow, Mrs. Mary O. Root, will get all there is. The three children are not mentioned in the will and do not come in for any of the estate, but it is said that they are more than willing that the mother shall have all.

The Three Black Cloaks, which will be brought out at the Castle Square Theatre next week, has not been given as a complete work in Boston for many years. Its first production in America was at the Standard Theatre in New York September 26, 1892. The cast at that time included Richard Mansfield, T. W. Carleton, A. Wilkinson, William White, J. H. Ryley, Fannie Edwards, Joan Rivers, Mina Rowley and Selina Dolaro. A similar plot is used in the opera, *Giraldina*, composed by Adolph Adams, with libretto by Eugène Scribe. The jolliest version, however, is Bucalossi's *Les Manteaux Noirs*, the one to be presented by the Castle Square Company. The music is tuneful and lively, and the singers will include Miss Myra Morella, the new leading soprano; Miss Hattie Ladd, Miss Gertrude Quinlame, John Moore, Arthur Wooley, Thomas H. Perse, William Wolff, Richard Jones, Charles Scribner and Edgar La Nyon.

On Monday next, August 26, the sale of seats will begin

for the opening attraction of the Tremont Theatre's seventh regular season, which will begin on Monday evening, September 2, with the first presentation in Boston of De Koven and Smith's Russian comic opera, *The Tsigane* (The Gypsy), by the Lillian Russell Opera Company, under the immediate direction of Abbey, Schoeffel & Gran. Miss Lillian Russell will appear in the title rôle.

John B. Schoeffel will, as heretofore, be the resident manager of the Tremont Theatre, dividing his time between this city and New York.

John Philip Sousa's new comic opera, *El Capitan*, will be produced by the De Wolf Hopper Opera Company at the Tremont Theatre, on April 13, 1896, and will be heard in New York on April 20, one week later.

French Publications.

AN advertisement of the old house of Alphonse Leduc, music publishers, 3 Rue de Grammont, Paris, France, appears in this paper. Among the most remarkable students of the cornet, and himself a great artist, was Arban, whose cornet method should be on sale in every music publishing or dealing firm in this country, if for no other reason than as an act of justice to the many young men who are endeavoring to make of themselves practical and thorough and artistic cornetists. No cornetist should be without his Arban; many in this country do not even know that this artist ever existed.

The Leduc house has in preparation a complete theoretical and practical method for the mandolin. This must necessarily prove a work of great interest just now when the mandolin has become an instrument of household importance and of concert work for the people. Every firm dealing in mandolins should have on sale this method, the work of Jules Cottin, a Frenchman. To study the mandolin according to most of our slipshod methods makes an ordinary instrument of it. To study it according to good methods, some of which are in vogue with us, or in accordance with the system and plan of Cottin, which we have examined, gives to a mandolin player the opportunity, the opening to become an artist.

Music publishers should get these books. The introduction of these publications would prove a commercial advantage all around.

Sullivan.—Sir Arthur Sullivan has promised to furnish a new grand spectacular ballet for the season of 1896-7 at the London Alhambra.

A Berlin Cake Walk.—One hundred and eighty gentlemen of color and sixty ladies of color gave a cake walk at Berlin. They cheered the Kaiser for his consideration of his colored subjects.

Arthur Nikisch Resigns.—Berlin, August 11.—Arthur Nikisch, the former conductor of the Boston Symphony Orchestra, has resigned the position he has been holding for some years of director of the Budapest Court Opera. Conflict of authority with other officers is said to be the cause.

Massenet.—The text of Massenet's new opera, *Condillon*, is by Henry Cain, the author of the libretto of *La Navarraise*. The old Cinderella story is blended by Cain with a love intrigue. The fairy tale of Cinderella has attracted several composers, as Rossini, whose *Cenerentola* furnished Lablache with one of his best rôles. Besides Rossini, Laruelle in 1759, Steibelt in 1809, and Nicolo in 1810 have composed operas on the same subject.

Engel.—Prof. Gustav Engel was interred in the cemetery of the New Church, Berlin, on July 23. The members of the Hochschule für Musik were present in a body and Prof. Jos. Joachim laid a wreath on the grave. The theatre and opera were represented by Tetzlaff. The sermon was preached by Pastor Niedlich, and music by the pupils of Prof. Schults opened and closed the proceedings. Engel had been for thirty-four years the musical critic of the *Vossischen Zeitung* and author of *Die Aesthetik des Tonkunst* and other works.

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A Sacrifice to Art.

SHE was a small, slight thing, with large, eerie eyes and a wealth of raven black hair, when she grew up to womanhood, and a nature responsive to what was fine in art beyond anything I have ever seen in anyone else. I have detected her quivering like an aspen at a soldier's funeral, when the band crashed into the first bars of Chopin's funeral march, and I have watched her glow with pleasure, speechless, before a fine Titian in a foreign picture gallery. Music was always her passion. She was a magnificent player herself, and one of the greatest pleasures of her life was when a mutual friend borrowed for her, from Jose Carson, the unfinished overture in manuscript of an opera he was then composing. I remember going into her little music room on the afternoon when this precious loan was first intrusted to her eager hands. It was crisp, autumn weather. Outside was the pink, sunset sky, with the cloud armies crossing it in battle array. Inside the glow of firelight danced on the china plates on the shelves, and on the long lines of books, and touched her dark hair with a warmer tint than it wore by daylight.

"Sit here by the fire and listen," she said, imperiously. I sat and watched the little hands wandering over the keys for a while, till she turned to me, flushed and eager, for some sign of an enthusiasm corresponding with her own.

Music has always been like an unintelligible language to me, but I could feel the magic of this wonderful overture, which has since become so famous.

"Well," I said, "it is very beautiful; but what is it all about?"

"It is from Mr. Carson's unfinished opera. The subject is the Arthurian legend. Listen! Can't you see the words in Lyonesse, and Lancelot and Guinevere riding in the summer noon to King Arthur's court, when their treachery was as yet unthought of? And here again," and her little white hand fluttered through the pages of the manuscript. "Listen! You can hear the war horns of the Danes sounding in the forest, and then"—and her fingers crashed out a wild, warlike passage that thrilled one to the core. "There!" she said, turning round on the music stool, "doesn't that put you in mind of Lindsay Gordon's poem that you like so much—'A steel-shod rush and a steel-clad ring, and a crash of the spear staves splintering, and the billowy battle blended. Riot of charges, revel of blows'—"

"Why, you bloodthirsty little witch," I said as she rose, and I put my hands on her shoulders; "you make it all as plain as plain; but I hope you are not giving up all your time to the piano? Tell me, has Bonnybel been out today?"

"William took him out. You know I hate riding in town, Uncle John," she pouted.

She was only my god-child, but this fictitious relationship had existed between us from the first.

"Well, and this Mr. Carson; is he a new subject for hero worship?"

"If the man is anything like his work. He's coming to dinner on Thursday, but geniuses are all so disappointing. You remember Mr. Pickering, the poet, what big, red hands he had and what a loud voice! And he talked with papa all the time about racing, just like an ordinary commonplace person, or like you. But I want to meet Mr. Carson. I've such heaps and heaps to ask about his opera. And now you shall have a cup of tea," she said, putting her arm through mine as we left the music room; and so Mr. Carson was dismissed from our thoughts for the present.

Two days later, when the great composer came to dine at Mr. Merrick's house, I was one of the party invited to meet him. He was a tall, broad shouldered man, with steel gray eyes of a remarkable quality. In disdain of the ordinary traditions of the musical profession he wore his hair closely cropped, and his face was unadorned, except by a short mustache. As he stood up, 6 feet high and over, in his evening clothes, he looked more like a stern, resolute

soldier than a devotee of art; but one had only to listen to his conversation to see that his whole soul was given up to his profession.

Perhaps I was jealous for my god-child Hilda, but I felt a vague uneasiness when those domineering steel gray eyes were first turned upon her, as she shyly held out her hand to him; and the feeling was increased when I heard him talking to her in his brusque masterful way throughout dinner, with an emphasis in every remark that seemed to say, "It must be so, because I say it is so."

Hilda was interested, fascinated, and, I think, a little bewildered; her first shyness had not left her. The man's nature was so wholly opposite to hers that but for their mutual passion for music I think he would only have filled her with dislike. Indeed, she told me something of the sort next day. It was only when, after dinner, in the drawing room, she sat down at his request and played over some of his work that his manner softened and became more interested. He listened, shading his eyes from the lamp and watching her intently. When it was finished he thanked her in a gentler tone than he had used to her before, and I noticed how his eyes followed her throughout the evening. The girl's passion for music as shown by her playing was a revelation to him, and his good night to her was cordial. To the rest of us he was frigid and conventional.

"I am not disappointed in him, Uncle John," she said doubtfully, next morning; "he is all that his music says he is, and yet—I don't like him apart from his art."

"I'm afraid someone didn't take very kindly to him in spite of his art," I suggested.

"You, Uncle John?"

"No, I mean Campbell"—Campbell O'Neill being my own nephew.

"Well, one can't judge anybody just at once," she replied, with indignant feminine inconsistency.

During the next few weeks Hilda gave little thought to anything save the growth of the great opera, for we none of us doubted that a great work was in progress, one that was shortly to fill London with the fame of its creator.

Carson called at Mr. Merrick's house almost daily, and Hilda would play over the fresh scores he brought with him and he and she would talk long and mysteriously about the canons of an art I could never understand. Again and again he told her how wonderfully she was helping him on with his work, and always when she sat at the piano he would place himself where he could watch every changing expression that passed over her face as, with an ever growing delight she turned the creations of his brain into sound. It was not long before I divined that Jose Carson was falling very deeply in love with this ardent disciple of his.

The weeks slipped away and autumn began to wane and the first white frost came at last. It was a bright, sunny morning when I called at the Merricks' house in order to tempt Hilda away from her music and to take her for a walk in Kensington Gardens, where the yellow leaves were falling fast.

Her music room looked bright and cheerful when I entered it, with a blazing fire in the grate and a warm patch of autumn sunlight across the floor. But Hilda herself, when she came down to me, was pale and obviously distressed. And she had been crying.

"Why, Hilda, are you in any trouble?" I asked.

"Yes, Uncle John. Mr. Carson has asked me to marry him, and I can't; I can't!"

It was not till we were walking down the leaf-carpeted walk of the gardens that she told me more fully what had happened.

Carson had told her that he had loved her devotedly all along, that she had been more to him during the past few weeks than any human being had ever been before, and that she was utterly necessary to his life and his life's work. "But I can't love him, uncle; I can't," she said, passionately. I admire his genius and respect himself, but if I ever got over my first dislike of him it was only because I was so interested in watching his work that I forgot Mr. Carson himself. And now he says all his strength is gone

from him and his opera will never be finished. Uncle, you don't know what it has been to me to see that being gradually built up; nothing has ever given me so much pleasure before in my life, and now it is all at an end, and I feel that I am keeping something great back from the world, and I can't help feeling selfish and wrong."

I looked down at the wistful, serious little face. "Why," I said, trying to make light of the matter, "why, my dear, if people knocked off work whenever their affections were not returned I'm afraid death by starvation would kill quite a large proportion of our young men. Most of us have been through the ordeal, Hilda, and I think Mr. Carson is strong enough to take his punishment as well as any of us."

She seemed a little reassured. "I would never give myself to a man I did not love," she said. "You can call me sentimental if you like, Uncle John, but I think a loveless marriage is little less than a crime—at any rate, on the woman's part."

"I think you are right a thousand times over, Hilda. I am not sentimental. I'm a cynical old bachelor, as you know, but I've seen a good deal of the world, and have learned to believe that marriage is only a wretched bargain, unless there is love and confidence on both sides. You see, it's a bad business at best, in my opinion, and only a warm and constant affection can justify it at all. You must not fret any more about this, Hilda. Mr. Carson will pull through in time, and the opera will be finished after all, depend upon it. A man like Jose Carson doesn't give in like that."

But I had to confess to myself, all the same, that it is often the self-sufficient and assertive man who frets most when he is hurt, and I had seen enough of Carson to guess that his disappointment might play serious havoc with his work.

The unfinished opera had been Hilda's one absorbing interest and cause for enthusiasm for so long past that Carson's absence from the house left her unsatisfied and listless. For the man himself I fancied that she felt nothing but an undefinable dread, mingled with a not unnatural pity. As she grew more listless and distressed in mind, I suggested that she should accompany me to my sister's house at Bournemouth, for change of scene and air.

Of course the unexpected happened. Carson, who had told Hilda of his intention of never seeing her again, met us one morning when strolling through the seaside town. We neither of us, I fancy, imagined this to be mere coincidence. He looked ill and tired. Hilda held out her hand shyly, and for a few minutes we stood and talked with him, during which time his eyes constantly avoided her face.

"I hope the opera is getting on well," I said at last.

"I haven't touched it since I saw you in town," he answered carelessly, as though the subject no longer interested him.

All through our little interview he appeared indifferent and distant, and seemed relieved to say good-bye to us. Hilda was much worried by this meeting, but beyond agreeing that Mr. Carson looked very ill we did not discuss him or the luckless opera.

That same afternoon, as I was walking along the cliff, I saw a tall figure striding along toward me at a furious rate, with his eyes turned toward the ground, and saw that I was in for an interview with Carson. He started when he looked up at me, and seemed at first at a loss for words. Then he began without preface.

"Major Wynter," he said, savagely beating with his stick at a tuft of heather. "I know you are well aware of what has happened between your niece and myself, and you see what it has made of me. I thought myself a strong man, but I confess I've come to grief utterly over this. I can't sleep. I can't work. I can't escape from thinking of her. I've disciplined myself for a month, keeping out of her way, and last night, when I heard she was down here, I gave in and followed, just for the sake of seeing her again. You who know her, do you think there is any hope for me at all if I approach her again? You never cared for me, I know, but for pity's sake be just to a desperate man!"

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"My dear Carson," I said, "you must not think that I have any unfriendly feeling toward you. I will be quite honest with you. Hilda, whom I have known all my life, is a shy and sensitive girl, with very high ideals as regards love and marriage. While she admires your genius and takes an intense interest in your work"—he made an impatient gesture—"I don't think she is likely to care enough for you to marry you. Forgive me if I seem a little blunt and brutal."

He was silent for a few moments, then: "Look here," he said, "I'll take my chance of a second refusal if you give me leave to see her sometimes. No, I won't be refused again. I'll make her love me for my own love's sake!"

"Ah! you are masterful, but I'm afraid love is one of those things we can't compel," I said, "or half the bitterness of life would be gone for many of us. If you call at my sister's house as a friend I am sure you will be welcome. Surely you are not serious in saying that you cannot take up your work again. Can't you place yourself on your old footing with Hilda once more? Her sentiments toward you may change in time. Honestly, however, I don't advise you to entertain much hope of success, and I hardly think it fair to play upon her feelings by letting her believe that the completion of your great work depends upon her."

"But it's true," he said earnestly; "I'm a spoiled man if she casts me off again. Major Wynter, you may think me a weakling, but that's as true a thing as I've ever said."

We walked back together, and I confessed to myself that I had seldom seen a man so hopelessly in love before. He arranged to call next day, and promised he would talk of nothing but his music for the present.

Next day he came and brought with him a fresh score of music, which he and Hilda played over and analyzed and discussed with a brave show of interest on both sides, and for a few days this sort of thing went on. Hilda's interest in the man's work reawakened, and if matters could have continued like that all would have been well.

Intellectual sympathy is a sorry substitute for love, I am quite sure, and I dreaded lest Hilda might cease to realize this. But little by little I began to think she was really growing to care for the man. He was very gentle and considerate to her at this time, and he interested her profoundly. None the less I was startled and disconcerted, though I tried to hide the fact from her, when Hilda came in one morning in her walking dress and informed me that she had met Mr. Carson on the cliff, and that he had again asked her to marry him, and she had accepted him.

I placed my hands on her shoulders and looked into her eyes.

"My little girl," I said, "you are sure it is not a mistake?"

"Yes, uncle," she said, and hid her face on my shoulder.

We returned to town with Carson. The wedding was fixed for March. It was then December. Carson was like himself again, plus a certain amount of cordiality toward us that had been somewhat lacking before. The opera was taken up again, and he evidently had his heart in the work. Hilda talked of nothing else. I did not want to think it, but it seemed to me that the man's genius attracted her more than the man himself. Indeed, he said to me once, almost sulkily, that he was getting "quite jealous of the confounded opera." However, for the most part he seemed jubilant, and certainly his happiness inspired him. The most exquisite love song he ever composed was written just at the time when Hilda promised to marry him.

Preparations for the wedding went on apace, but I was unable to be in town much during the early part of the year.

The wedding day came at last. The opera was finished, and Hilda and Carson were to return from Italy when it was ready for rehearsal in April. I won't pretend that I felt very cheerful during the wedding ceremony. The church was very crowded and hot. "All London," or all that concerns itself much about art, seemed to be present. Hilda was pale and very grave, but seemed happy. She cried a little when leaving us all that afternoon. I was ashamed of myself for doubting if it was wholly a wise and happy match, but I did doubt it—they were so wholly

unlike one another in all save an intensely artistic instinct—and Hilda's wedding day was one of the most wretched days I have ever spent.

When April came and the Carsons returned to town and took up their residence in a snug little house in Kensington I immediately went to call there. Hilda's little drawing room was crowded, and I had no opportunity of anything like a private chat with her; but my heart misgave me directly I set eyes on her face. She talked with a feverish energy, and that was unlike her. Of course the opera was the only topic of conversation—we were within a fortnight of its production then. Carson was in the room, and when Hilda looked at him I could not persuade myself that her glance showed all that trust and confidence that a newly married wife ought to feel in her husband.

"Come again, uncle," she said, "when I am alone. I want to tell you all about our wanderings." Brave little woman, she showed a cheerful face, but I feared that all was not well.

Unluckily I was called out of town next day, but I returned in time for the production of the opera.

The house was crowded; it was one of the most "representative" first nights, as the papers say, that I have seen in London. We all felt that we were making history for once, and even I, as I sat beside Hilda in her box, caught the infection of the excitement.

Hilda of course knew every note of the opera, and watched the effect of every number upon the audience jealously. It was perhaps the supreme moment of her life when the curtain fell on the last act and the great house roared itself hoarse in its enthusiasm. The thing was a triumph. The work she had watched so lovingly and had helped to completion with such constant sympathy had made its mark, and henceforth was to be one of the great art possessions of the world.

Carson, who had been before the curtain three times, met us in the lobby.

I congratulated him warmly.

"Well, Hilda, have you nothing to say?" he said curtly, looking down at her.

She was silent for a moment, and in that moment some one plucked at his arm and his attention was diverted.

Perhaps he did not mean to be brusque, but a man who understood her might have guessed that her heart was too full for words just then, and that she, of all people in the world, valued his triumph. Her eyes filled with tears, though she tried to hide them.

All through that summer I saw Hilda from time to time and my uneasiness never left me. At last the crash came. One morning I was dumfounded to hear that Carson had left his wife. He was in Paris, Florence—no one seemed certain where he was. He was with the new soprano who had helped to make his opera, and again that was contradicted. At all events he was not where he ought to have been—with his wife. Mr. Merrick talk about divorce proceedings. Hilda herself went to stay with my sister again at Bournemouth. But we were nearing the end; we saw that her heart was broken. She never spoke a word against her husband, but bit by bit we gathered from other sources that their life together had not been happy. She had never really outgrown her vague dread of Carson, and he divined this, and it irritated him; he grew gloomy and morose, and complained of her want of love for him, and so matters had gone on until, in a final access of passion, he left her.

One thing she told me. Carson had talked about destroying his work, and even hinted at taking his own life, when for the second time he asked her to be his wife; and knowing all that his genius meant to her I cannot help thinking it was partly a misguided sense of duty that led her to give herself to him. There may have been love as well, but it was not the love that such a girl dreams of as the supreme thing in life.

She died in the winter after giving birth to a dead child. The reports circulated about Carson were idle slanders, to do him justice. They say that his grief on hearing of his wife's death was terrible to behold.

The great opera, of course, still lives, and will live. I have seen it once since that first performance.

With its old, unhappy, poetic story, the glamor of knightly

deeds, its plaintive melodies and glorious bursts of harmony, it is a thing of beauty and joy forever. But I leaned back in my stall when I saw it for the second time, and I knew well that, though all the world were the gainer by it, it was not worth the price a woman once paid for it.—*Pick-Me-Up.*

Fighting Hard for an Organ.

A PIPE organ is wanted badly in the Second Presbyterian Church at Huntington, L. I., and the New York Times printed a story on Sunday recording an attempt made there a few evenings ago to run a theatrical performance to swell a prospective organ fund and how the elders of the church gave the show a freezing. Here is the story in part:

The Second Presbyterian Church is one of the eight thriving religious institutions of the village of Huntington, and, aside from enjoying the distinction of owning the largest and most modern church edifice in the place, the society is said to combine more conflicting elements than any other.

The Rev. B. V. Putnam is the pastor. It was during his pastorate that the former church, a handsome building, in the steeple of which was the town clock, was burned in the most disastrous fire which ever swept the village. The town clock and a large pipe organ went up in smoke, and, in fact, all that was saved from the building were the pulpit and a few pew cushions.

It may be stated also that the organ which was burned was the last one which the church people have owned, and it was doubtless the attitude which the trustees took in the clock matter that was responsible for the prediction, made years ago, that unless there was a radical change of sentiment in the church it would be a long time before its walls would reverberate the tuneful tone of a real pipe organ—that is, if contributions were expected from the public.

As time passed the discordant squeaking of the little melodeon that served to give the choir the pitch became quite unendurable, and at a meeting of the elders a committee was appointed to devise some means of raising funds to purchase a pipe organ. The organist, Justice George C. Hendrickson, was a member of the committee, and he took a lively interest in the matter. He suggested to his colleagues that, in view of the success attending a dramatic performance recently given in aid of the public library by local talent, the play be reproduced for the benefit of the organ fund. The idea was a taking one, and acting upon the authority of the committee Mr. Hendrickson set himself at work, with the result that flaming posters soon appeared announcing that the thrilling drama, *A World of Hearts*, would be reproduced at the Opera House for the benefit of the organ fund of the Second Presbyterian Church.

According to the arrangement with Frank Beale, a professional actor, who trained the cast and directed the show, one-half of the receipts were to go to him.

When it became known to the elders that "a show" was to be given in the opera house to raise money to buy them a church organ, there was a prolonged howl of indignation from that quarter. A meeting of the church officers was promptly called and a resolution passed denouncing this method of raising money and disapproving the action of their committee. Mr. Hendrickson attempted to explain that "the show" was a harmless entertainment in which he and Mrs. Hendrickson were to take part, and that as the bills were out he proposed to go ahead with the performance. Henry F. Sammis, a West Neck farmer, is an elder of the church. He was the loudest in his protest against the dramatic performance. The fact that Mrs. Sammis and Mrs. Hendrickson were sisters cut no figure in the controversy. He would not countenance such "goins on" and there was no end to his surprise that such a thing should be proposed.

W. Woodhull Sammis, also an elder, and a West Neck farmer, thought so, too, but Mr. Hendrickson declared *A World of Hearts* should be presented.

What the farmer elders did to kill "the show" is not altogether clear, but when the curtain rolled up Thursday

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evening Manager Beale's spirits went down to the freezing point with a rush. Only a few of the front seats were taken, and the big vacant galleries re-echoed the strains of the orchestra after a fashion of hollow mockery. But the band played on. A World of Hearts was produced, and the doors were locked with a bang.

A more angry man than was Organist Hendrickson is not often at large in Huntington, and the information that despite the action of the elders the church treasurer stood ready to take a share of the meagre proceeds of the show did not serve to sweeten his state of mind. He freely expressed his opinion of church members who go to vaudeville performances in New York, only to boycott an innocent home talent drama. He failed to see the consistency in the crying down of a harmless play by church members who sit in the grand stand all day at the country fairs, and added that they wouldn't get a cent of the money, if he had his way, and that they could get an organ the best way they could.

Manager Beale was the next maddest man. He said he never did love Presbyterian elders, and would be glad to get out of a town where they have such a "pull." He took the first west bound train, and Judge Hendrickson is still fighting it out alone. Whether the church officers will take the money if they can get it or whether they will get it if they decide to take it are the questions which are to be solved in Huntington during the week. *

Nightingales near London.

IT will probably be news to many people that nightingales may be heard singing by the roadside in a London suburb within 6 or 7 miles of the city. We have always had them here in private grounds, but this year they seem unusually numerous, and some have come out and established themselves in more public places. One lives in a little copse down the road about 150 yards from my window, and he sings regularly every night. My next door neighbor has just returned from his honeymoon, and among the wedding presents was evidently a very fine clock. It marks time with a sonorous note which reverberates impressively in the dead of night, and being unused to the sound I hear rather more of the passage of the hours than is altogether to be desired. However, it enables me to note the habits of the birds. Regularly a few minutes after the clock strikes 2 the nightingale begins. It is still dark then, but the faint gray light which never leaves the northern sky this month is spreading toward the zenith. The bird sings well and strong, and, as he has the whole concert to himself for a good hour, I can hear him quite plainly. The only interruption is a shrill and querulous interjection thrown in occasionally from some nest, as though to say: "Oh, do shut up that row and let a fellow get some sleep!" But the nightingale never hears it, and goes on disturbing his neighbors with the sublime egotism of a great artist.

Few institutions burdened by fame so great and ancient live up to it so well as the nightingale. He is equal to his tremendous reputation. Other song birds surpass him in some respects—the skylark sings with more fire and passion, the blackbird has a mellower pipe, the thrush is more dramatic, and many of the smaller singers have their own special merits, but the nightingale possesses a mastery of means and a nobility of style which make all the rest seem common. And yet all kinds of birds are constantly mistaken for it. Indeed, many people call any bird which they hear singing well a nightingale, especially if it is in the evening and in their own garden; but that is because they are thinking about themselves, not the singing. They do not care to own a blackcap or a linnnet, but to have a nightingale on the premises is rather distinguished. On the other hand, I have seen scores of people pass within 30 or 40 yards of one singing in full blast and never know it. But when their attention was drawn to it they showed

nearly as much interest as if it had had something to do with royalty or a murder, which are the only things that really interest the great British public. A very moderate gift of observation, however, suffices to distinguish the nightingale's song from any other. Apart from its singing in the dark—it sings very often in the daytime—the manner is quite peculiar. The voice is not so rich as that of some of the larger song birds, but very full, round and clearer than any—a ringing voice without the least shrillness, and of great compass.

The execution is faultless; wide intervals, trills and shakes are thrown off with a brilliancy and perfection of tone unequalled by all other songsters. A delicious low, gurgling shake, in particular, is most characteristic. But what chiefly sets the nightingale apart is that it sings continuously, yet with a copious variety of phrase; whereas other birds either sing in snatches, like the blackbird and the thrush, or else monotonously, like the lark and the canary. The nightingale often sings in snatches, too, particularly in the daytime; but when in good song and undisturbed it will pour forth a continuous stream of melody made up of perhaps a dozen distinct phrases, uttered one after another, and then repeated, but in a constantly changing order. Not all these phrases are peculiar to the bird, but the combination is quite unmistakable; and it gives an effect of fullness and finish to the song unapproached by any other warbler. I fancy the rest are jealous, after the manner of singers. At any rate, I have known this happen. A pair of nightingales built their nest and had laid three eggs, when they were driven off by blackbirds, who built their own nest on the top of the other, eggs and all. Was that professional jealousy or revenge for being disturbed o' nights?

Posts have often spoken of the nightingale's song as a "lullaby." Strange idea! The famous auctioneer's phrase, "din of the nightingales," better describes this bold, clear, ringing strain. And why do they call the bird "melancholy" and "complaining"? It is the poet who complains, not the nightingale. His is a joyous song of courtship and the honeymoon; for when the eggs are hatched and the cares of a father are upon him he sings no more, but subsides into a croak—as well he may, poor fellow. No, not a lullaby, but a serenade if you like; or an aubade, as the case may be. My nightingale has been singing regularly this June toward dawn, but not so much late at night, though that is a favorite time with them. I think they choose these hours in order to have the field to themselves, undisturbed by inferior performers, for I notice that mine drops off as soon as the other birds begin their noise. He has about an hour to himself without a sound; then at 3 o'clock or so the rooks make a start for their feeding ground, cawing as they pass overhead. Very soon the cuckoo pipes up; and he has been in wonderful song this year, by the by, like all the other birds. After the cuckoo, the young starlings—greediest of feathered things—wake up and begin crying for breakfast; the blackbird flings out a few phrases before starting to forage; various small birds twitter to the growing dawn; and, lastly, the lazy sparrows, who do not stir a feather until half-past 3 or 4, resume that tremendous jabber of gossip with which they always begin and end the day. By this time our patrician singer has had enough of the plebeian uproar and retires disdainfully from the platform. The nightingale is not shy, but proud. He likes an audience and human society reasonably near, but he shrinks from personal contact and hates to be disturbed. So he prefers the untrodden thicket to a trim shrubbery, nor will any cajoling persuade him to alter his mind.—*St. James's Gazette.*

A New School.—Prof. Waldemar Meyer will open a violin school in the middle of September in Berlin. His residence in France, England and Belgium has given him a thorough knowledge of non-German schools.

Between Scylla and Charybdis; or, the Pianist's Dilemma.

By MACDONALD SMITH.

THERE is a mournful comparison to be drawn between the lot of the modern youth aspiring to renown as a pianist and that of the ancient young Greek training for the disputation of the "wild olive" crown in the games of Olympia. Not that piano playing should be a branch of gymnastics, however great the tendency of late to make it so. The contrast is that the Greek could promise himself a robust, healthy frame as a sort of 'consolation prize' if he missed the crown, and our modern pianist can only look forward to the very different reward of an irritated brain and shattered nerves from the drudgery involved in his professional training.

In an entire absence of healthful inducements to study, the pianist must have indeed a big soul and fiery determination to plod on for eight or more hours a day at his instrument. Does he one day reflect that he might as well enjoy the benefits of healthy athletics at the same time, and joyfully settle to relieve his overstrung nerves by a modern game of cricket or lawn tennis? Alas! the benefit of all his last month's practice is thereby nullified, and he feels bound to exclaim with the author of a recent article on a kindred subject, "A great pianist or violinist can never hope to excel as a wicket keeper." So next time the temptation arises he valiantly abjures the athletics by the help of the big soul and strong will; but as he cannot help wondering what, after all, is said upon the subject by competent authorities, he perhaps lights upon some such advice as the following, after discovering that most of the should-be authorities are woefully silent on such points: "Consider," he reads, "technical exercises as the daily physical exercise which is to keep you in health."

This sounds encouraging till he gets a little lower down on the same page and tries to harmonize it with "mind and body must both be vigorous when you practice. If you feel unwell, better leave off for a while until you have recovered." Doubts about the two pieces of advice being quite compatible arise in his mind, but he forgets these when he sees another paragraph which fits his iron determination perfectly: "Always be assured that ultimate success will ensue if you give yourself the trouble to work for it; success may be deferred, but it will come at last." The only definite conclusion then he can arrive at is that, come what may, he must work, and work, and work. So longer hours than ever find him at his keyboard; he is really beginning to feel that success may just be getting within his grasp, when one or two of his intimate friends kindly hint at a ghastly truth he has been fearing to admit to himself for long past, viz., that his tone is getting harsher and harsher, and that by the force he has used, so to speak, to crack the shell of technical difficulties, the kernel of true artistic playing has been hopelessly smashed beyond recognition. And his disappointment is as complete as it is irremediable.

"It would not do for M. Paderewski to keep goal in an association football match" has also been lately said. So no doubt that master himself thinks, and so does every pianist who knows anything about it. It is therefore not without trepidation that the writer, being of a peaceable and uncontroversial turn, ventures to affirm that it does exceedingly well for the ambitious youthful pianist to wicket-keep and to play football so long as he understands the exact nature of the exercise he gets thereby, the exact nature of the physical exercise the keyboard gives him, and uses proper means to make the best of both.

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of your musical thought? You have dozens, perhaps hundreds, of keys and buttons within easy reach; you are a good organist, and as long as all the mechanism of your organ is perfect you are a happy man, for your music seems reproduced as you think it. And all the communication between your keys and the pipes is along so many wires bound up in a single cable!

In the human body we have an exact counterpart of this electric cable and electric action. The nerve, consisting of hundreds and thousands of nerve fibres, all properly insulated, like the electric wires, runs from a certain number of nerve cells to a certain number of corresponding muscular fibres in a precisely similar manner to that in which the organ cable runs from the electric keys and buttons to the valves which make the pipes speak, only we have in our body several cables instead of one. Just as the organ pipes "speak" upon depressing the electric keys, so do the muscular fibres "speak," or rather "contract," on the corresponding nerve cells in the brain being excited. And they respond even more instantaneously and perfectly than the pipes if they are all in order—i. e., in a state of perfect health and development—for just as it is of no use the finest organist in the world attempting the performance of a complicated organ work on a ramshackle, one manual country organ, nor upon the finest electric organ if a quarter of the notes and stops are dumb or otherwise imperfect, so it is little use having in our brain musical genius and beautiful rows of keys—i. e., sets of nerve cells—unless the machinery of nerve and muscle is also perfect, so that the fingers really carry out at once exactly what they are ordered from the nerve cells to perform.

Though it is nothing in the least new to prove that the muscles and nerves must be made and kept perfect for a perfect interpretation of music on any instrument, we are nevertheless brought in this way more clearly to the vital question: *How* is this to be accomplished in such a way that the student may fairly hope to escape on the one hand a Scylla of remorse for perhaps through want of application having foregone celebrity, and on the other hand a Charybdis of ill health and wooden touch, the invariable concomitants of over-practice? What are the methods available? Keep the muscles quiet? They waste. Give them heavy work to do, as in the numerous applications of the "digitorum" principle? They get strong, but unwieldy and slow. Keep them at work on the keyboard as long as possible and in kid gloves the rest of the time? Cramps and paralysis and other disagreeable things are sometimes the result even in very healthy individuals, and the wooden touch is a sure outcome. Cricket and such games? Seem healthy, but for some reason or other do not do for the pianist. Clearly there is no hope save in the discovery of some new means of creating and retaining perfection of muscle without the attendant drawbacks of the various methods mentioned. That this discovery has lately been made by following up the wonderful results found to attend a very little regular practice of *full and brisk contractions* of the arm muscles is now proved by the practical experience of a large number of pianists of all ages and of every degree of proficiency. Some of the physiological facts at the root of it were presented to the Musical Association of London in December last, but musicians are more concerned with practice than theory, and for this reason they are not repeated here.

Perfect and instant control over every muscle of the arm is, after all, what all pianists (many unwittingly) are striving to obtain by their technical practice, of whatever nature it may be. Reverting to the athletics, the man with real natural *perfection* of physique has muscles and nerves just as well prepared for cricket as for piano playing, or indeed for the finest engraving work, because all are in good order. The ordinary pianist has the same number of muscles, fifty-nine in each arm, but then most of them are weak and incompetent; the exercise he gives them at the keyboard is physiologically unsuited to their highest development, and there are some fifteen or twenty at least which *never* become, from keyboard practice alone, more than just able to do the work required of them, as is proved by the fact that in a few days, if practice be neglected, they lose even that ability. If these are ever used in athletic exercises they get exhausted and take a long time to recover.* Let the pianist, however, employ a little "full contraction" exercise regularly and he finds, besides the immediate gain in touch and technic, considerable benefit to his health, and that then some good athletic pursuit, far from injuring his piano playing, still further improves the nutrition and tone of the formerly weak muscles through its direct influence on the general circulation.† The still incredulous have merely to try the following single exercise twice a day for a few weeks to be convinced of the results obtainable from *full contractions*, and how the quick command over the "up" movement of the fingers, so necessary for

legato scales and finger staccato, comes of itself as soon as the corresponding muscles employed are well developed. They will also notice that their trill and tremolo and "double notes" do *not* improve much from this exercise alone, proving that to overcome these latter technical difficulties perfection is required in many other muscles besides those which simply move the fingers.

The exercise for trial is that of passing rapidly from a position conveniently termed "Offence" to one equally typical of "Defence." The first consists of the closed fist held in the attitude for striking, but with the fingers not only curled as tightly on the palm as possible, but pressed together firmly at the same time, the whole hand then being somewhat bent inward from the wrist. The "Defence" position is that of the hand in warding off a blow (the forearm is naturally turned round in passing from one to the other), with the fingers and thumb together but straight out, and the whole hand forming at the wrist as nearly a right angle with the forearm as possible. The quick passage from one position to the other and back again to be repeated twelve times only with each hand, with a pause of about a second after each brisk movement.

If the piano is able to stand a wrench to his old-fashioned modes of thought, a short trial of this single exercise will probably lead him to agree with a pupil of Madame Schumann's that "this is just what we have been seeking for generations."

STEINWAY HALL, LONDON, W., August, 1895.

The Whimsicality of Musicians.

TO the musical artist the world owes a double debt; for while he gives delight by the exercise of his special gift, he often provides excellent entertainment by the display of his foibles and caprices. An eminent authority has said, sans phrase, that vocalists as a tribe are nothing but overgrown children; and, though it is easy enough to think of eminent singers to whom the unflattering characterization is ludicrously inapplicable, it may well be that the exceptions are only sufficiently numerous to prove the rule.

In one sense, indeed, the generalization is not comprehensive enough; for, as a recent incident in the West of England reminds us, it is not only vocalists among musicians who are contributors to the gaiety of the race. As a humorist, however, M. Paderewski is not to be mentioned in the same breath with the strange genius of whose weird, dreamy music he is one of the two greatest living interpreters. Nieck, the most discriminating of Chopin's biographers, enthusiastically as he admires the composer and the artist, frankly declares that his nature was largely compounded of the woman and the child; and treating of his relations with George Sand, whose superiority in force of character is not to be measured by her seniority in years, he aptly recalls Sydney Smith's reason for liking the Grotes—that Mr. Grote was so ladylike, while Mrs. Grote was such a perfect gentleman.

The dainty poet of the piano not only detested politics but had scarcely an interest outside his own art. Still as he moved through the salons of Paris he could tell at a glance whether a lady's dress had been fabricated at a first-class or in an inferior establishment; and when he was staying at Edinburgh, with one foot in the grave, it was noticed that he had his hair curled every day by a servant. At least so the story goes. If George Sand is to be believed, his loves, as soon as woman began to delight him, were not only numerous but sometimes simultaneous. We need only recall how, at the time that he was contemplating a marriage in Poland, he was on the point of proposing to a fair Parisienne, and only changed his mind because, on visiting his ideal accompanied by a friend who was at that time more eminent than himself in musical circles, she offered the latter a chair before asking her adorer to be seated.

Let it be added, however, in justice to a being of rare genius, whose whole life was a hard, if not very heroic, fight against disease, that his femininity was but the defect of an abnormally delicate and ethereal nature. Much may be forgiven him, too, for his delightful vein of mockery. The flout that he administered to the ill-mannered host who pressed him to play almost before he had swallowed his dinner—and to whom at last he said, between his coughs, "But, sir, I have eaten so little"—should live as long as the choicest of his pieces, though many another virtuoso may hope, in turn, to get the credit of the mot.

It is when we turn from genius to mere executive talent—to the man or woman who is vox et præterea nihil—that we meet in full measure with the childishness which is so engaging a trait of the musical temperament. The true explanation, according to Colonel Mapleson, of the rooted aversion of Giuglini to the part of *Pollio*, in *Norma*, is that once when he was sustaining the rôle, the Druidical priestess, represented by Titiens, accidentally struck him a vigorous backhanded blow on the nose with her drumstick. The laws of nature had their way and *Pollio* gave himself up for lost. But when the ensanguined current ceased to flow his terror gave place to anger, and he not only swore by the Holy Virgin and his guardian angel, "Mama" Puzi, never to sing in Bellini's opera again, but

insisted that the drumstick should be treated as a dangerous criminal and kept under lock and key.

The chief delight of the finest tenor since Tamberlik, after the exploding of aquibs and crackers, was the flying of kites—in the literal sense—and it is said that he so often indulged in this innocent recreation in the Brompton road that at last the bus drivers came to know him, and, improbable as it may seem, were careful not to run him down. Equally instructive, as an indication of character, is the impresario's reminiscences of another leading tenor. One evening, about three-quarters of an hour before the performance of *Carmen* was to begin, he sent word that he was indisposed, and the colonel, rushing off to his hotel, found him in bed. The only answer that he would vouchsafe to question or persuasion was a muttered "Laissez-moi dormir," and at last, losing all patience, the manager stepped forward with the intention of pulling off the bed clothes.

But he had reckoned without the tenor's dog Niagara, whose angry roar warned him not to proceed to extremities. Presently the sick man was prevailed upon to rise and dress, and on his being conducted to the piano it was clear that he was in excellent voice. But he still hesitated, and at last referred the question to Niagara. "Est-ce que ton maitre doit chanter?" he asked, and, interpreting the growl of the sympathetic beast as a negative, he stripped off his clothes and in a trice was between the sheets again, while the wrathful manager had to fare forth and announce that the doors would be closed for the night. Such magnificent indolence as this can only be matched by well authenticated stories of Field, the Irish composer and pianist. If his walkingstick slipped out of his hand he would complacently wait until someone was obliging enough to pick it up, and his habit of slumbering while his pupils were performing provoked one of them to ask him whether he thought that he was paid 30 roubles for allowing himself to be played to sleep.

It would be easy to multiply illustrations of the caprices of the artists of the lyric stage; but it is pleasanter to recall an incident or two which suggests that even this shield has another side. Mr. Santley, for example, when singing in *Il Magico Flauto*, five and twenty years ago, quelled what might easily have become a disastrous panic, due to some gauze having caught fire, by stepping forward and advising the terrified audience, in his breezy way, "not to act like a lot of fools!" The result was that not a soul moved. Tamburini, again, once saved Mercadante's *Elisa e Claudio* from an ignominious collapse.

When Madame Lipparini, the prima donna, had been frightened off the stage, the great baritone stepped into the breach, investing himself with her costume, assuming her voice, and going through the whole part, duets and all, winding up by dancing a pas de quatre with the Taglionis and Mlle. Rinaldini! And of Grisi, Heine's rose, "the nightingale among flowers," it is recorded to her credit that she scarcely ever disappointed the public. Yet even this conscientious artist was not equally considerate of her impresario; for in 1861, when she was at least forty-nine, if not fifty-five—for the year of her birth is uncertain—she engaged with Mr. Gye not to appear in public again for five years. Mr. Gye naturally supposed that this was equivalent to a final retirement; but at the expiration of her sentence the cantatrice made her rentrée at Her Majesty's in her old part of *Lucrezia* with immense success, and many there be still who have delightful recollections of that memorable occasion.—*The London Standard*.

Karlsbad.—The operetta *Der Galante König*, by Morway, music by Stix, was produced at Karlsbad for the first time. It had a sensational success. Morway was repeatedly called out, and many numbers had to be repeated.



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† I do not, of course, wish to convey the idea that on these new principles athletics are indispensable to the pianist, but only that he becomes enabled to profit by them as well as anyone else.

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THE LONDON OFFICE OF "THE MUSICAL COURIER" IS AT NO. 15 ARGYLL STREET, OXFORD CIRCUS, W. THE BERLIN OFFICE OF "THE MUSICAL COURIER" IS AT 17 LINK STRASSE, W.

THE sixteenth congress of the International Literary and Artistic Association will be held at Dresden at the end of September. Many writers, dramatic authors, composers, painters, photographers, &c., will discuss numerous questions respecting authors' rights and universal copyright as contemplated by the Berne convention.

CLAUDIA.

THE opera *Claudia*, to be produced in September at Berlin, is the work of Gellio Benvenuto Coronaro, and the libretto is taken from the *Claudia* of Georges Sand, the novel which was used by Alexandre Dumas as the base of his *Denise*.

The librettist of *Claudia*, Fontana, adheres more closely to Georges Sand's story than Dumas did, only changing the conclusion, so as to make what was a hymn of forgiveness into a hymn of hate. A rich peasant has seduced a girl, she becomes a mother, the child dies, and she is abandoned. Another peasant, *Silvio*, falls in love with her, but she rejects him, as she feels herself unworthy. *Silvio* confesses his love troubles to the first lover of *Claudia*, who brags about his seduction of her, but afterward withdraws his charges. *Claudia*, however, confesses the truth to *Silvio* and also her love for him. The conversation is heard by her grandfather, and as the seducer is opportunely passing that way the old man stabs him and then falls down as if struck by lightning; with merely strength to utter the words, "*Silvio*, take the poor girl!" *Silvio* clasps the weeping girl to his heart, exclaiming, "Come, he has confided you to me!"

THE SAFER EXTREME.

WE are accustomed periodically to rise up and revile ourselves. We accuse ourselves of musical sins, yet do nothing to redeem them. We say we are capricious, led by fads, inconstant to merit, faithless, variable, creatures of a season musical community. So we are. We like not repetition even of the best. Like children let loose in a fruit orchard or a shop of sweets, we pick what looks best from a dazzling variety, but we demand the variety. Just so far in our musical history we refuse a banquet composed of any one staple commodity. We need sips and tid-bits from a gigantic menu, and however good the individual items may prove themselves a little of them goes a long way.

Of course this is tremendously discouraging to artists. If singers and players who give the best part of their lives to study were left to the mercies of American approval, what would become of them? American approval—that is, the approval which pays to see and hear—seldom lasts more than a season. Of course there is the inherent approval which continues to admit an artist's worth, but it is of the inanimate, non-supporting kind. It must not be asserted, however, that what the public think good to-day they think bad to-morrow. It is simply that after hearing it briefly they admit it is a good thing, an exceeding good thing of its kind, but "*le roi est mort, vive le roi*;" they will take, if you please, something new.

Now this something new which they will take must also be something good of its kind. Prone as we are to change we will not discard the good for the mediocre. We demand the cream of talent and incessant variety. We are not here content, as in European centres where the best of its kind presents itself, to accept and support it season after season, with the sense that we cannot improve on this exposition of any one phase of art. We admit that the medium may be ideally satisfactory, but we will pre-

fer sacrificing the phase which it represents to accepting one exponent therein for season upon season to follow. The history of a Jean de Reszké or a Paderewski is not typical of American constancy. With a few stray others they are only the exception to the rule that the heyday of good artists thus far in American history is brief.

In Europe, Great Britain especially, the other extreme is in force. When Mario's own beloved Italy would stuff its ears against the tenor note which once upon a time might "soothe the souls in purgatory," London for auld lang syne' sake went wild over the poor feeble echo, as it had in the days of his zenith. "I heard Mario during his last appearances there," remarked Victor Maurel last season. "London went wild. Mon Dieu! but his squeak was droll." Albani, once a favorite here, retains her hold on England without any lasting art reason. Sims Reeves, Santley and others are all indulged in like fashion. Patti will be a lifelong fixture there, if indications go for anything. In France and Germany they show a consistent regard for artists, so long as they remain capable of doing their work. Probably in the case of great ones a little beyond this betimes, but seldom to the extent of England, whose fidelity is a proverb, and by contrast to the United States stands forth pretty often as a byword and a reproach.

In reactionary fits of self-accusation we find it natural sometimes to look across at our cousins, and think their code of loyalty a beautiful and wholesome thing, and the one thing worthy of emulation. If we balance matters, however, instead of letting the pendulum swing from one extreme to another, we shall find a good deal of salve for our conscience, as well as a good ground for hope that our present state is only the forerunner of an eclectic art sympathy which shall endure sufficiently for our general art progress, as well as for the personal success of all artists who deserve it.

Even as the case at present stands the cause of art suffers less at our volatile hands than at the everlastingly clinging ones of our English cousins. We seek variety, not so much for caprice as from the eager, hungry impulse to get the best of everything, to get it all quickly, to skim as it were the continent where by and by we shall take time to choose our resting places and revisit and attach ourselves to them after we have been able to compare them with the rest. After all we get the best, not the consistent best, but the variegated best, in its prime and glow of most things in music, and surely, although it be associated with much infidelity to worth, is it not a better extreme from which to simmer down to true musical appreciation than is the worn out pabulum offered and accepted abroad?

All extremes are bad, but in contrast with that of English loyalty to its chosen ones, so often urged against us, we are certainly in a position to shelter ourselves under the mantle of art. Between the case "all artist and no art" and "no one artist, but art in variety" the balance weighs in our favor. We do not hold to one good thing when we get it, as we might and ought, but we demand many good things and we get them, to the disappointment, no doubt, of many a worthy artist, but not to the deterioration of any art standard, as will be caused by the adherence to worn out ideals.

The American evil of tiring of first-rate artists just as soon as the cream of their talents has been tested is bad, but the English one of accepting them long after the very skim milk of these talents has disappeared is worse. With all our fickleness we get few falsities foisted upon us, and the growing taste is not perverted. Abroad, where a cracked fiddle string of a voice is made to do introductory duty to an army of faithful ears as "the greatest lyric tenor of the age," or where a veteran instrumentalist, who has outgrown the bare muscular force necessary to his work, is introduced as "the most colossal player of his day," the consequences are shamefully misleading. No, we are variable and inconsistent over here, but we do not defame art, or run the risk of having our youthful musical taste miseducated.

Our extreme, though faulty, is the safer. By degrees, when we have nipped the brightest blossoms from every bough and the ardor of our musical impulse is brought within more patient check, we shall have had only a shifting, not a false or inferiorist, and-ard from which to reduce things to symmetry. We shall reach the symmetry. Like children we are now roaming through a palace of ready-made treasures. We know the treasures from the baubles, but like all ardent newcomers we want to grasp all at once, and

pause not at the intrinsic beauty or worth of one or other separately.

By and by we shall have time, and our loyalty shall then be fixed upon a progressive as well as enduring basis. Not on the echoes and remnants of things that once were, but on the worthiest of things that are, and which we shall treasure in due length and proportion to their value in the cause of true music.

HUYSMAN AND SACRED MUSIC.

READERS of J. K. Huysman's edifying works must have traced with satisfaction the conversion of his latest hero, M. Durtal, in "En Route," to religion. His experiences at the performance of the Black Mass of the Satanists gave him a pious turn, and he began to frequent the churches of Paris. The first of which he gives an account is Saint Sulpice. He loved to go there because the choir was good; as for the preacher, he recognized him by "the vaseline of his delivery and the grease of his accent" as a well-fed dispenser of commonplaces. Nor did M. Durtal care for the popular pulpit orators who are "coddled like tenors," such as Monsabre, Didon, the Coquelins of the Church, or, in a still lower depth, that bellicose "duffer" the Abbé d'Huist.

No, it was the music that attracted him, and that music the old plain song. The sermon over, amid profound silence the organ preluded, then effaced itself and simply sustained the voices as they rolled through the arches. "Based on the restrained rumble of the organ, supported by basses so deep that they seem to go down into themselves, the voices sprang forth with the words, *De profundis clamavi ad te Do*, then paused and let the final syllables *mine* fall like a heavy tear. The voice of the boys "just about to moult" took up the second verse, *Domine, exaudi vocem meam*, and the second half of the last word remained again in suspense; but instead of falling to earth, crushed like a drop, it seemed to rise by a supreme effort and dart to heaven, the cry of anguish of the disembodied soul, flung naked in tears before its God. Then after a pause the organ, assisted by two contrabasses, roared, bearing in its torrent all the voices, the baritones, the tenors and the basses, no longer mere scabbards for the sharp blades of the children, but sounding with all their force, while the voices of the little soprani pierced through them like an arrow of crystal." It was incomparably beautiful, the *De Profundis* thus rendered.

When the *De Profundis* had ended a motet of the eighteenth century was sung. For this Durtal did not care. Far superior to the most vaunted works of theatrical or worldly music is the old plain song, that floating, naked melody, at once aerial and tombal, that solemn cry of sadness, that proud cry of joy, those grand hymns of faith which seem to spring up in the cathedrals like irresistible geysers from the very feet of the Romanesque pillars. "Artists of genius have labored to interpret the sacred texts; Vittoria, Josquin de Près, Palestrina, Orlando Lassus, Händel, Bach, Haydn have written marvelous pages, often indeed elevated by the mystic effluence, the very emanation of the Middle Ages, now forever lost; still their works, spite of everything, seem artificial and vainglorious in face of the humble magnificence, the sober splendor, of the Gregorian chant. After them it was all over, for composers no longer believed. In the modern world we may quote some religious pieces of Lesueur, Wagner, Berlioz, César Franck; but there you detect the author crouching behind his work, the artist bound to exhibit his talent, thinking of the exaltation of his own glory, and in consequence omitting God. We are in face of superior men, but men with their weaknesses, their inalienable vanity, the blemish of their senses. In the liturgic chant, created almost always anonymously in the seclusion of the cloister, there is a source not of this world, without a vein of sin, a trace of art."

At Saint Sulpice, Huysman writes in another passage, when the choir is singing, the litanies are given to a plain song melody, bellowed by the gong of a bass to which the shrill life of the boys responds, but during the Rosary month, except on Fridays, they are confided to girls, and then around a wheezy harmonium a troop of young and old geese, to music like that of a country fair, made the Virgin whirl about in the litanies as if on a merry-go-round. Still, at Saint Sulpice there was no talking, and the Vespers are celebrated with great solemnity. For most of the time the seminary reinforces the choir, and by a maîtrise thus strengthened the hymns roll forth, supported by the grand organ. Chanted, in halves, without unison, reduced to the state of couplets ut-

tered, some by a baritone and the others by the choir, they are painted and curled; but as they are equally adulterated in other churches there is the advantage of hearing them at Saint Sulpice by a powerful choir well directed. The service only was really odious when the first verse of the Magnificat struck the vaulted roof with a formidable explosion. The organ then swallowed one strophe out of two, and under the pretext that the duration of the office of Incensing was too long for this chant, M. Widor, installed before his buffet, poured out des soldes défraichis of music, warbled high up, imitating the human voice and the flute, the bagpipe and the galoubet, the musette and the bassoon, and repeated twaddle which he accompanied on the cornemuse, or, when tired of these minauderies, he finished by imitating the rolling of locomotives over an iron bridge. The choir-master was not behind the organist in his hatred of plain song, for he rejoiced at the Salut to put aside the Gregorian melodies and make his choristers gurgle rigadoons. It was no longer a sanctuary. All the mystic décollotages of the late Gounod, the rhapsodies of old Thomas, the entrechats of indigent musicasters were given à la queue leu leu by chorus men from Lamoureux, and sung unfortunately by children whose voices were profaned by these commonplace vulgarities of art. Yet the choir-master must be an excellent musician, for he can render better than anyone in Paris the *De Profundis* en faux bourdon and the Dies Irae. At Saint Sulpice, if the curé tolerates the gaudrioles they give him, he does not permit, as at Saint Severin, the cabotins to enliven the service on Good Friday with the ragged bursts of their voice, nor has he admitted a solo on the cor-anglais, as has been done at Saint Thomas. If the Saluts at this church are a disgrace, the Complies remain really charming, in spite of their theatrical attitude.

M. Huysman then draws a comparison between the chanted proses of the Church and the canvases of the old Primitive painters. Have not the responses of the Tenebræ of Vittoria a similar inspiration, an equal height as the masterpiece of Quentin Matsys, the Entombment of Christ? Is not the Regina Coeli of Lassus marked by the candid and quaint spirit, the good faith, of the works of old Brueghel? So the Miserere of Josquin de Près is analogous to the works of the old masters of Flanders and Burgundy. A similar comparison with architecture is traced, for plain song is the aerial moving paraphrase of the immovable structure of the cathedrals, the immaterial, fluid interpretation of the canvases of the Primitives; the winged translation of the Latin Proses. "But now it is changed and tattered, dominated by the noise of the organ and sung God knows how!" Most of the choirs, when they sing it, seem to wish to imitate frogs in a ditch, others are pleased to imitate the noise of crickets, the creaking of pulleys, the cry of cranes, yet its imperishable beauty still subsists.

When M. Durtal arrived at the Madeleine there was a funeral going on. The church itself provokes the remark that the clergy must think Christ is a tourist, as they invite him to alight at a building the outside of which bears no cross, and the inside is like the salon of the Continental Hotel. The voices of the boys were shrill and weak, the basses had a poor delivery and were over-ripe; we are evidently far from Saint Sulpice.

At another time he took refuge at Saint Gervais, where at certain seasons they played some motets of old masters; but this church, like Saint Eustache, is a paying concert where faith has nothing to do. The services are frivolous séances of pious music, a compromise between the theatre and God.

At Saint Severin Durtal found a bevy of young girls who "knitted with voices and needles the frayed wool of the hymns," and he fled back to Saint Sulpice, where he fell among a crowd walking about and talking as if out of doors, and heard marches of orpheonists, valse of the guingettes and firework tunes. He fled again; he dared not try Saint Germain des Prés, for the clergy there are especially, almost alarmingly, hideous, and the choir infamous. The boys seem to spit vinegar, and the old singers stew in the furnace of their throats a kind of vocal panada, a real bouillie of sounds. Nor dared he try St. Thomas d'Aquin, with its howls and flons-flons, where the choir has lost all shame. Here the litanies were often rendered by women—litanies all powdered and scented with bergamot. They were in fact adapted to a minuet air, and thus suited the opera-like architecture of the church, presenting a Virgin with mincing

steps, holding her petticoat by two fingers, bowing with charming courtesies and retiring with a grand salutation. Evidently there was no connection with sacred music, but it was not unpleasant to hear. All that was wanted was a piano instead of an organ. In disgust he tried Saint Clotilde, but there he met a ballet of profane airs, a regular witches' sabbath.

The Church of Notre Dame des Victoires has the peculiarity of being much frequented by men of all ranks, "with honest countenances and clean faces, not the horrible grimaces of the workman of the Catholic clubs." Here the litanies of Mary were sang to a quaint air, a kind of musical cento, made of one knows not what, very rhythmic, and continually changing the tone, alternately quick and grave, evoking reminiscences of the old airs of the seventeenth century, and abruptly turning to a barrel organ tune quite modern, almost vulgar. "After the Kyrie Eleison the Virgin came on the scene like a ballet girl to a dance tune, but when certain of her attributes or symbols were mentioned the music became respectful; it became slow, solemn, repeating twice on the same motive some of her attributes, the Refugium Peccatorum among others, and then resumed its course and its graces with leaps and bounds. The Salut and chants were celebrated by the scrapings of a choir, catarrhal basses and sniffing boys, but when the organ gave out its first chords and the plain song began the choir had only to fold its arms and hold its tongue, for the faithful themselves intoned the humble and glorious chant. At least Notre Dame des Victoires gives one curious chants, strange litanies not heard elsewhere; but, ill or well, it sang the plain song; it did not, as at Saint Sulpice and other churches, dress up the Tantum Ergo with imbecile flons-flons, and melodies for a military band or a banquet. The clergy must have lost not the sense of art, for that they never had, but the most elementary sense of the liturgy, to accept such heresies.

None of the chants, not even those most respected by the choirs, are exact. The Tantum Ergo, for example, remains almost faithful to the *Præstet fides*, and there it is derailed; it disregards the very perceptible nuances which the Gregorian melody commands at the moment when the text avows the impotence of reason and the potent aid of faith. The *Salve Regina* is cut down one-half, enervated, robbed of all color; its neumes are amputated, it is made ignoble. But, besides the alteration of the musical text, the style in which the plain song is bellowed is absurd; one of the first requisites of rendering it well is that all the voices go together, all singing at the same time, syllable by syllable, note by note; it requires unison, in a word. It does not admit of accompaniment; it ought to be chanted alone, without an organ; all that can be permitted is for the instrument to give the intonation and accompany en sourdine, just enough to maintain the line traced by the voices.

The plain song is respected only in abbeys subject to the Benedictine rule; Dom Pothier has done for it what Dom Guéranger has done for the liturgy. To hear the Gregorian melodies executed as they were in the Middle Ages, you must go to the Black Monks of Solesmes or Ligugé; at Paris the Benedictine nuns of the Rue Monsieur have the authentic repertory, so has the little seminary at Versailles, which follows Solesmes exactly. At Paris, however, the churches which use the liturgic melodies for the most part have adopted the false notation published by Pustet, of Ratisbon. "The errors and frauds with which these editions abound are demonstrated. To pretend, as their partisans do, that this version is that of Palestrina, who was charged by Pope Paul V. to revise the musical liturgy of the Church, is an argument deprived of veracity and void of force, for it is known that when he died he had scarcely begun the correction of the Gradual. Even if he had finished his work that does not prove that his interpretation ought to be preferred to that which has been recently established after patient research by the Abbey of Solesmes, for their Benedictine texts are based on the copy preserved in the Monastery of Saint Gall of the Antiphony of Saint Gregory, the oldest and surest monument of true plain song possessed by the church.

"This manuscript, of which the facsimile, the photographs exist, is the code of the Gregorian melodies, and ought to be the neumatic bible of the choirs. It may be held as certain that the German volumes are the absolute negation of the Gregorian tradition, the most complete heresy of plain song."

Huysman's hero, it will be seen, is very severe; he

even calls Niedermeyer one of the executioners of plain song, but allows he had some mercy. Instead of forcing it into the mold of modern harmony, he compelled this harmony to adapt itself to the austere tonality of plain song. How much better would it have been to let it alone and not force it to tow a useless load? Mendelssohn is good enough for a marriage at the Madeleine, where an heroic march with cellos and fiddles, tubas and cymbals salutes the departure for decomposition of a banker. Who will proscribe "cette mystique égrillarde, ces fonts à l'eau de bidet-qu'inventa Gounod"? What a misfortune to introduce on feast days things by Massenet or Du Bois, by Benjamin Godard or Widor!

LATEST FROM PARIS.

PARIS, August 13, 1896.

MAURICE GRAU leaves for Carlsbad on his annual visit to that resort to-day. He tells me that the contract of Abbey & Grau with Sembrich has a limitation clause which gives her the privilege to withdraw before or by September 1, and he is under the impression that she will withdraw, as it is doubtful if a season of opera at St. Petersburg would take place without her just now; that is, the advantages to her of such a season would outweigh any American advantages and the risks associated, on account of the perceptible indifference of her reception at London in the past season. The St. Petersburg season is, however, by no means assured, and Sembrich may yet come. Personally I do not think she will come.

This would also put an end to her concertizing under the management of Johnston & Arthur, who hold a contract dependent upon the Abbey & Grau contract.

The latter firm has also engaged Frances Saville, the soprano, who will sing some of the Melba rôles until the latter finishes her concert tour under the Ellis management. I learn that this company will be composed entirely of vocalists and, if so, all the gossip regarding a certain solo violinist, who was considered a necessary complement to the Melba company, falls to the ground. He was in London when Melba sang at Covent Garden, but there seems to be no truth in the many rumors of affiliation between the high non-contracting parties.

The two De Reszkés are due in Paris to-day. It is a dead or living sure thing that Jean de Reszke will not sing in the Meistersingers in German. The opera will be given, as it was last year, in Italian. A chorus of forty voices is to be trained to sing in what Mr. Grau calls his German accessory opera. "Just as we made French opera accessory some years ago, we now make German opera accessory," he says. Orfeo may be made the curtain raiser for La Navarraise, as it is impossible to expect Calvé to sing in Cavalleria and La Navarraise on the same night. As there is no prospect for a Nedda Pagliacci cannot very well be given. Brema would be the attraction in Orfeo. There has never been a satisfactory Nedda in New York. Mr. Grau willingly admits this.

Emma Eames goes to St. Petersburg, if there is to be opera there, a matter not definitely decided. Before leaving for the United States Calvé sings here at the Opéra Comique, La Navarraise being the strong card. Mr. Grau has not much faith in one act operas. I believe the latter work will be an outright success in the United States—of course, only with Calvé, who is now on a vacation on her farm near Toulouse.

Johnston & Arthur have a copartnership with Abbey & Grau for Hofmann, Josef Hofmann, the pianist, for the next season. The matter was arranged through Hermann Wolff, of Berlin. Abbey had a contract with Hofmann virtually controlling him for the Union. The piano to be played is always a vital question, because no piano artist, be he ever so clever, can succeed in the United States on what the Germans call a *Klapperkasten*, a rattlebox, let us say. Those days have passed for ever. Neither do I believe that, in view of recent events, any great pianist will take chances by permitting his management to arrange a commercial treaty with a piano firm which supplies a piano to him, no matter what its defects may be. However, the discussion of the question is needless; it is the indubitable fact before us which shows that a good pianist must have a good piano to do justice to himself. There is considerable time ahead for Hofmann's piano and its discussion, but it is nevertheless a vital point.

The engagement of Sauret, the violinist, by Johnston & Arthur has been announced. He leaves England for America the day after Christmas or that

week and will be placed *en tournée*. Rivarde, the other solo violinist, will be handled by Johnston & Arthur, who are managers of artists and not in the general managerial business. Since last writing the engagement of Hekking, the violoncellist, by this firm has been cancelled. In fact it was merely under advisement.

Mme. d'Arona, the well-known New York vocal teacher, is here and will remain about a month or so. Details of recent successes met by this artist on the Continent here will be given in the regular letter of the correspondent of THE MUSICAL COURIER.

Clarence Eddy, the American organ virtuoso, who has met with such extraordinary success in England, is expected here to-morrow. He is to be the guest of Guilman at the latter's beautiful home at Meudon.

Ternina, the German soprano of the Damrosch troupe, has a month's leave of absence. This will give her about four weeks in the United States. It is generally understood that Pollini, the enterprising Hamburg undertaker (*entrepreneur*), has a financial interest in all engagements made through him of German opera singers going to the United States. He holds contracts and these contracts must be respected in the American agreement. He made a large profit on the last Alvary engagement (let us hope so), and he will also gain a decent percentage on the Klafsky contract with the Damrosch company. All these matters should not be published, except in a music journal.

Massenet's *Le Cid* will be mounted at the Metropolitan at the particular request of Calvé. *Mefistofele* may be; but this is doubtful. The frightfully costly Huguenots experiments will not be repeated. *Carmen*, *Faust*, *Romeo and Juliet*, *Meistersinger*, *Lohengrin* (not *Tannhäuser*), the *Melba* line later in the season, and the one act Calvé operas and *Orfeo*, will constitute the Italian repertory. *Lohengrin*, of course, also in German, if not in Italian, and *Tristan*. The complete repertory has by no means been decided upon. Novelities crop up, as you see, and the season promises to be interesting.

A remarkable story could be told of Joachim's true reason for refusing to go to America under Johnston & Arthur's tempting management, and it would reflect the highest credit upon the character of that great artist. If at any time Mr. Johnston is willing that publicity be given to it, I should be pleased to send it to you. Until that privilege is secured, the story cannot be told. Johnston leaves for the United States next Saturday.

Ysaye, on his next American tour, 1896-97, will be accompanied personally and on the piano by his brother, Théophile Ysaye, a very talented pianist.

Victor Maurel has gone to Vichy and will immediately visit Munich to attend the Wagner cyclis there. It is by no means decided that he will not visit America this coming season, and it need not occasion surprise if he sings with the Abbey & Grau Company.

Mr. J. H. Alpuente, of the Phipps & Alpuente Bureau, New York, leaves Liverpool on August 27 on the *Aurania* for New York, after a three months' business trip in Europe.

The father of Miss Maud Powell, the violinist, spent last week in Paris.

Miss Maud Morgan, harpist and organist, of New York, is summering in Scotland.

Ambroise Thomas, who is at Ragatz, will end his vacation with a sojourn at a country resort near Bayonne.

Mr. Geo. B. Selby, the Louisville, Ky., organist, will reach New York end of this or beginning of next month. He has been residing at the Hotel Continental here for some weeks. It is probable that Mr. Selby will be able to furnish these columns with some interesting news regarding himself very soon.

I have just come across the admission list of the coming opera season at Wiesbaden, Germany, which begins next Sunday, August 18. The opera is endowed by the German Emperor, and the prices are 80 pfennige for the cheapest reserved seat (less than 20 cents); good reserved seats for 36 cents, and the highest box seats, \$1.80, usually vacant except on gala nights.

Two telegrams from London inform me of a great success attained last Saturday night at the opening of Queen's Hall Promenade Concerts by Mrs. Vanderveer-Green, the American singer, who is engaged by Henry Wolfsohn for a seven months' tour in the United States, beginning in October. Mrs. Vanderveer-Green seems to have overwhelmed the audience with the power, the passion and the intelligence of

her singing. An the same concert the baritone, Ffrangcon-Davies, who is going to America this coming season, also made what the London people call a great hit. I am indebted to the London office of THE MUSICAL COURIER and to the management for this information.

Mr. Otto Floersheim, of the Berlin branch of THE MUSICAL COURIER, is expected at Spa, Belgium, next week.

Mierszwinski, the Polish tenor, is in Paris. He will sing in Russia and Germany the coming season.

B.

MOZART AT BOLOGNA.

COUNT ALBICINI, secretary of the Philharmonic Academy of Bologna, has published an article respecting Mozart's relations with that organization. In the archives of the academy occurs the following entry:

Signor Wolfgang Amadeo Mozart di Salisburgo in età di anni tredici in quattordici aggregato compositore sotto il principato di Petronio Lansì nei voti il 9. ottobre 1770.

This is followed by a receipt for 40 scudi, paid by the hands of Padre Martini, as a fee for Mozart's admission as a "foreign composer." The report of the academic sitting of October 9, 1770, continues as follows: "After reading a letter handed in by Wolfgang Amadeus Mozart, of Salzburg, fourteen years old, in which he expresses a wish to be received into the academy, and to submit himself to the examination prescribed by the statutes, the president opened the antiphony and selected an antiphony, which was then given to the candidate to work on. He retired into the room assigned to him and set to work. In less than an hour Mozart produced his composition, which, due regard being given to the circumstances (his age, most probably), was found satisfactory. A proposition was then made for his admission as 'maestro compositore,' and as the votes were in its favor, the academy resolved to grant him his diploma."

Nothing can be clearer than this statement as to the extemporary character of Mozart's composition, yet an Italian professor, Eugenio Pirani, attempts to deprive the young composer of all merit. He says that the library of the Liceo Musicale di Bologna contains the original manuscript of the composition, written in Mozart's own hand, and on the opposite page another amended version, entirely different from that of Mozart, written by the hand of Padre Martini. "This Martini version," he writes, "is the one that Mozart handed in as his own work. We need not assume that Mozart had purloined the manuscript, but that his extraordinary memory enabled him to reproduce Martini's work. The 'accidental' choice of the antiphony given out by the president was perhaps an 'accident' arranged by good Padre Martini."

Pirani's remarks seem not only ungenerous, but absolutely without any foundation. Whatever affection Padre Martini had for the young Mozart it is impossible to suppose that he would write for him, long beforehand, a composition on a certain antiphony, *Quaerite primum regnum Dei*, and then manage to have that antiphony "accidentally" chosen by the president. It would be quite natural after the examination that the teacher should go over the exercise with his pupil and indicate on the blank page the corrections and emendations that his knowledge and skill suggested. Nor is there any proof given us that Mozart handed in the Martini version. A genius like Mozart might well produce at the age of fourteen a work equal or superior to what many scholars twice his age could have composed; he might well have handed in a "strictly written, faultless work in serious style that would fully satisfy the requirements of the strict academicians."

THE AUTHOR OF THE KUTSCHKE LIED.

THE most popular song of the German soldiers during the war of 1870-71 was the so-called Kutschke Lied. In the *Neue Preussische Zeitung* of August 14, 1870, there was a paragraph, probably by Heseke, stating: "Among the many songs of this war, decidedly the best of the hero songs is that composed by Fusilier Kutschke of the Fortieth Regiment at the advanced posts at Saarbrück. As he saw the French running away at the edge of the wood, he sang:

Was Kraucht da in dem Busch herum?
Ich glaube es ist Napoleon.

"Both text and words are simple and thoroughly soldierly. 'Hurrah for Kutschke!'"

Charlot's "Chanson des Allemands contre la France pendant la guerre d'invasion 1870-1871" attributes the composition to a Prussian general, probably the

Crown Prince. It was evident, indeed, that the song was the work of a man of education, who was attempting to write in a popular style. The real author was one of the most unpopular men of his day, a declared Lichtfeind, afterward a Lutheran minister at Basedow, in Mecklenburg, who had been a soldier in his youth. The song is a development of some verses written about the first Napoleon:

Was hat der rum za Kraachen dort?
Drauf, Kameraden, jagt ihn fort,

and originally consisted of four stanzas that were printed in the *Mecklenburgische Anzeiger* for the first time. At once various guesses as to the author were made, while presents of all kinds, from all parts, were sent to the army in the field "For the brave fusilier Kutschke." But Pistorius had a rival claimant. A Rhineland poet arose and said that he had written a song exactly the same in a Rhenish railroad car, where he had left it lying, and that in all probability Pistorius had picked it up. Pistorius was most likely never on a Rhenish railroad in his life, and the Rhenish poet finally abandoned his claim. The only present accepted by Pistorius was one sent from Chicago "Für Kutschke."

The other Kutschke Lieder, eight in number, such as *Ne ganze Erbswursch wett' ich drauf*, were written by Gustav Schenk, editor of the *Berliner Fremdenblatt*. Pistorius died in 1877.

The whole song, however, is inspired by the old song of the War of the Liberation that begins:

Immer langsam voran, immer langsam voran,
Dass die östreich'sche Landwehr nachkommen kann!
Wir Oestreicher sein goar prave Leit',
Wir marschiren des Tages in holbe Meile weit.
Das Marschiren nimmt halt goar kan End',
Weil venser der Offisiere die Landkoarten kennt;

in which occur the lines:

Bei Leipzig woar anne grusze Schlacht,
Do hoan bähr sähn Tute zu Gesangenen gemacht.
Woas schleicht ock durt im Puscherum?
Doas is gewiets Napolium.
Reisst aus, reisst aus, reisst olle, olle aus!
Durt stihst a feindliches Schilderhaus!

Whereupon let us ask, "Is there anything new in the world?"

The Melba Operatic Concert Company.

THE Melba Operatic Concert Company will consist of the following artists: Mme. Melba, Mme. Scacchi, Mlle. Bauermeister, Mr. D'Aubigné and Sig. Campanari. There will be a complete orchestra, Mr. London Ronald conductor.

Mme. Melba will sail from England the middle of September. The concert season will be about twelve weeks, as on January 1 Melba joins the Abbey, Schoeffel & Gran Opera Company, remaining with them during their entire season. After that she has engagements to sing in London and Paris, so that her time is entirely engaged until August 1 next.

Malibran.—A bust of Malibran by an eminent sculptor will be placed in the hall of the Grand Opéra, Paris, although that famous artist was never a member of that institution.

Opera Comique, Paris.—In the forthcoming representations of *La Navarraise* the cast will be Anita, Mlle. Calvé; *The General*, Herrmann Devries; *Carbone*, Ramon; *Bustamante*, Belhomme; *Araguil*, Jerome or Leprestre. After Calvé's departure for America her rôle will be taken by Mme. De Nuovina. After *La Navarraise* the Xaviere of Theodore Dubois and Louis Gallet will be given, and later the revival of *Orphée* with Mlle. Delna.

Griselidis.—The subject of Massenet's new opera had already been worked on by Bizet. At his death Bizet left unfinished a *Cid*, which afterward inspired Massenet; a *Genevieve de Paris*, which Theodore Dubois is working on; a *Calendal*, for which Henri Marechal wrote music; a *Clarissa Harlowe*, which still waits for a composer, and a *Griselidis*. Respecting this Bizet, on February 26, 1871, said it was done in collaboration with Sardou, and was "well advanced." Sardou states: "M. Perrin suggested the subject for Bizet, and Camille du Locle and he soon wrote the first act. It was the legend of *Griselidis*, more dramatic, with room for much scenery and color in each tableau. The first act was a harvest field, a group of harvesters, laughing and gay, and *Griselidis* asleep under the shade of the sheaves. One evening during the siege Bizet invited us to dinner, Locle and me. The bill of fare was poor, but for dessert we had the composer singing and playing his music for the first act. On leaving Bizet—very late—we met a national guard in dreadnought overcoat, who stopped us with a *qui vive*? It was Ambrose Thomas on duty."



AT THE AMBASSADEURS.

TO YVETTE GUILBERT.

"That was Yvette. The blithe Ambassadeurs
Glitters this Sunday of the Fête des Fleurs;
Here are the flowers, too, living flowers that blow
A night or two before the odors go;
And all the flowers of all the city ways
Are laughing with Yvette, this day of days.
Laugh with Yvette? But I must first forget,
Before I laugh that I have heard Yvette.
For the flowers fade before her: see, the light
Dies out of that poor cheek and leaves it white,
And a chill shiver takes me as she sings
The pity of unspilt human tears;
A woe beyond all weeping, tears that trace
The very wrinkles of the last grimace."

—Arthur Symonds.

"I CONSIDER a critic a maestro mancato, a failure as a composer; * * * they say: this critic knows perfectly well harmony and counterpoint; that other improvises a fugue with greater facility than a cashier; that one has composed some songs which have 'caught on,' and that one again plays by heart the most complicated and the most german scores. And then everybody finds that with so much knowledge one has the right to criticise; from a certain point of view this may be true, for here, at least, criticism is written with knowledge of cause. But take it all in all the result will prove that all the above mentioned gentlemen are but failure composers; this one had no fancy, that other did not study enough, and it is certain that if they had had one point more they would have all become composers. * * * From these we can pass to teachers of piano or even of mandolin, or descend, lower still, to the amateur who gets no pay, and to the heedless student who becomes a critic in order to be on the free list of a theatre. They all derive from the music master and are an impoverished, bastard race. * * * I may well be asked now what I understand by musical criticism, and what would be my ideal of a musical critic. Well, I should be very much embarrassed, for I swear I could never understand what criticism means; at least as it has been done so far, as it is done now in my time. But I believe firmly that the only ideal critic is the public, who, taken as a whole, judge dispassionately and are always right."

Thus wrote Mascagni in the Italian review *Scienza e Diletto*.

When he says "musical" critic of course he means a music critic, for all critics of music are not musical. He also remarks with Tuscan asperity: "As vinegar is only wine gone wrong, so musical critics are but composers gone astray, and that is why I cannot stand the former at table or the latter in the theatre."

Considering the fact that Mascagni owes so much to criticism, he places himself in rather an absurd position. Of course it is all well enough to say that the young man would write as severely of the guild of music critics if he were the object of its admiration, but I honestly doubt it. Mascagni has enjoyed one success, *Cavalleria Rusticana*. Its brutally magnetic measures fascinated the ear of the public, and then the story is a stunner, necessitating several strong character actors. The crudity, hasty, ill-scamped workmanship and the numberless bold steals from other composers were overbalanced by the fiery temperamental note of the composer.

"Wait until the ferment ceases; good, rich wine may flow," I said at the time, and I have been waiting ever since. L'Amico Fritz and I Rantzau are mere deletions, and the public—that public which amico Pietro declares is the only arbiter—would have none of them. The abused critics chronicled the gain in technical fluency, the mastery of form; but the public—

Mascagni's true critic—shrugged its shoulders and stayed away.

Et tu Brute!

Yet Mascagni, hot-headed musical bull that he is, wrote this in the article spoken of: "According to my idea, the newspapers ought only to chronicle the performance; then, perhaps, one would be able to understand exactly how a given work was judged. And I underline perhaps, because I hope that in this case only real, genuine chroniclers would go to theatres, and not partisans or excessive gentlemen, that the exact chronicle of the evening might be registered, giving the exact judgment of the public, who would remain thus the only true critic; but if the critics of to-day were employed for the office, it would be as it is, and nobody would be any the wiser for reading newspapers. There is maybe some egotism in all this, so far as I am concerned, but I give you my word of honor that I would be the happiest of men if one could abolish, and for good, those blessed critics."

Rubbish, my boy! You would be the first to set up a lusty cry if news reporters were sent to chronicle the subtleties of your Ratzcliffe.

He also speaks of the critics for revenue, who have their little schedule. From all I hear of Italian methods, Mascagni must be in the right in this matter. When *Signa* was produced by Cowen in the Land of Azure and Olive the English composer encountered many such pecuniary stumbling blocks, it is said. The starvation wages paid Italian newspaper men and the national love of intrigue conspire against a critic's honesty. Besides, it seems to be an understood thing.

But Mascagni without the music critics would not be the Mascagni he is to-day, let him fume as he will, for his reputation is largely a newspaper one, and, as a matter of fact, the "boom" having collapsed, he storms against the very institution that made him.

Go to, go to, Pietro, devourer of the melodic bones of Bizet, Verdi, Ponchielli, Gounod, and Verdi, Verdi. And the grand old man sits clothed with his eighty years and more and smiles, and his smiles are pearls of tone. Go to, thou silly Mascagni, purveyor to slaughter house audiences and the lovers of lewd tunes. Uncover thy swollen pate, down on thy shin bones and do homage to Verdi, without whom thou wouldst be turning the crank of the organ, that organ called barrel, and beloved of Mallarme and Mulberry street.

Speaking of mercenary critics—a type as rare nowadays as the dodo bird—I am prompted to contrive a schedule for you of prices for the coming season. Something like this:

For delicate reference to piano virtuoso's temperament, \$10.

Boldly writing "He is a virtuoso" (when he isn't), \$25.

Subtle comparisons—for instance "Without the barbarous freedom or herculean power of Rubinstein, nor yet the effeminate whispering of a Pachmann, Herr Stuffed Club nevertheless hits a happy mean." The "nevertheless" is very expensive, \$35.

To printing full account of prima donna's love affairs—emphasizing her passion for studying character at first hand, or—\$50.

For hinting that her husband was not the father of her last child, but that the Prince of Bl—cng was, \$100. You see there is a risk in this, and so it costs more.

Calling attention to the superior beauty of the contralto and writing "Her fair darkling sombre blonde beauty overshadowed her colleagues as does the electric light a Brooklyn watermelon party" (payable in two installments), \$150.

Lastly, and this is a stunner. For writing two columns describing the baronial halls and ancestral estates in Galicia, the half thousand serfs, the ninety-six equipages, the cows and barns, the milking of cows by fingers of vocalists, and the festival "jags" in which the peasants participate and shout between drinks, "all hail to our noble benefactress;" also a remote allusion to illegitimacy and kingly fathers by the main gauche, all this will cost My Lady \$500. And good God, it's cheap at the price. Just think of the sin-steeped soul of the man who writes the above hideous, festering misinformation.

Says Philip Hale in the *Boston Journal*: "There is only one way to eat corn. Assume the position of a

flute player. A fine ear treated by a master will remind the spectator of a composition by Demersseman played by that admirable flutist, Charles Molé."

Modjeska was in town last week only too short a time for her friends.

She has had some pleasing experiences with the Russian Government—experiences that will, I hope, stand her in good stead during her forthcoming season.

There are not many actresses who can boast of political banishment, or even of interdicted performances.

I suggest to Madame Adrienne Camille Odette Magda Rosalind Bozenta a lecture tour.

If George Kennan lectured, why not Modjeska? And with the invaluable assistance of her spouse, the count (who might manage the illuminated slides), the affair would prove enormously successful.

The Count Bozenta confided to a friend that he likes Rudyard Kipling. They returned on the same steamer.

"I deed not find M. Kiplin verra fooney. He, of course, did strange, bizarre things, mais, mon enfant, zat ees ze preeveleeg of genius. Moi, I, myself have my—vot you call them, petit promenade—little ways, ah, yes, thank you, verra mooch.

"My Angleech it goes a bit off. Yas, I have my faults, mais madame—elle est une ange."

And the count kissed his finger tips to the Great Dipper, which happened to be the only constellation in view.

Modjeska, in speaking of her work, said that when she first essayed realistic plays in this country she was critically pooch-pooched.

She very proudly, and I think justly, claims the pioneership of modern methods in America. Her *Magda* last year was an exquisite creation.

She is a great artist, and, if she had been content to play in French, German, Polish or Italian, her name might be bracketed with Duse's and Bernhardt's.

She sprained her ankle crossing, and still limps. After a short visit to her ranch in California, she returns East to rehearse her company for the autumn and winter season.

In the spring she will appear here, and in the summer I hope that she will go to Russia and tell the Czar what she thinks of him.

There is sometimes, says a London exchange, a difficulty in playing suitable music for some special function. At the recent festival at Rendsburg, in connection with the opening of the canal, it was arranged that as each of the ships of the various nations entered the canal it should be greeted with its own national anthem. The last of the ships to enter was a Turkish ship. The town musicians of Rendsburg were in a difficulty, as they did not know the Turkish national melody; but when they saw a half moon on the flag of the ship a happy thought came into their heads, and they played *Guter Mond, du gehst so stille*.

Heinrich Conried sends me the prospectus for his fall and winter season at the Irving Place Theatre. October 1 the theatre opens. He will produce all the novelties of the Berlin and Vienna season, such as

Herrmann Sudermann's new play, *Die Schmetterlingschlacht*.

After having seen *Die Ehre und Heimat*, this latest play from the pen of Sudermann will be watched with great interest. Gerhard Hauptmann's *Die Weber* (The Weavers), Ibsen's *Klein Eyolf* (Little Eyolf), *Die Ueberzaehligten* (The Superfluous), by Richard Nordmann, author of *Gefallene Engel* (Fallen Angels), and *Der Dornweg* (The Thorny Path), by Felix Philipp, will be produced in quick succession.

Some of the other novelties acquired by Manager Conried are *Die Kameraden* (Comrades) and *Figaro's Hochzeit*, by Fulda; *Circus-Leute* (Circus People), by Schoenthau; *Zwei Wappen* (Two Coats of Arms), by Bluementhal and Kadelburg; *Zum Wohlthaetigen Zweck* (For Charity's Sake), Schoenthau and Kadelburg; *Der Erb Foerster*, by Otto Ludwig; *Maria Magdalena*, by Hebbel; *Ein Revisor*, by Nicolai Gogol; *Der Grosse Komet*, by Misch; *Venus v Milo*, by Paul Lindau, and many others.

The cyclis of classical performances will include *Fiesco*, by Schiller, which will be the first production of this drama in America; also *Die Rauber* (The Robbers), by Schiller; Shakespeare's *Othello* and *Much Ado About Nothing*, Goethe's *Faust* and Lindern's *Bluthochzeit* (Night of Saint Bartholomew).

All of these plays will be produced with entirely new scenery, costumes and accessories.

Of reprises, *Ferreol*, by Sardou, and Nordmann's *Gefallene Engel* (Fallen Angels) will be given.

The engagement of George Engels, the great German character comedian, will take place in April.

Herr Conried has engaged Anna Braga, Charlotte Durand, Gusti Forst, Anna Fraudsch, Lucie Freesinger, Fransiska Huss, Arthur Eggelling, Julius Ascher, Max Bira, Adolf Link, Mathieu Pfeil and others.

Lovers of the new in dramatic art will joyfully await this good feast spread by Herr Conried.

The second number of that curious, fresh fortnightly, *Mlle New York*, is out, and of course has raised a row. The editor, Vance Thompson, is a man of culture, and his views on some subjects are very decided. He is an anti-Semite, he raps Seidl and Damrosch harshly, and he doesn't think much of Brother Krehbiel. But I wish that he had not written this:

"Neither Mr. Seidl nor Mr. Damrosch can compose a program; neither of them is acquainted with the trend of modern music. They do not know, as you and I know, that Wagner said not the last word but the first. But leave all that aside. Take one instance of Mr. Damrosch's iniquity. Wishing to give his program 'variety' he agrees with his eminent rival, Mr. Bial, that there must be a little German, a little French, a little Russian. So he writes in Tschai-kowsky's name and that of Rubinstein as representative Russian composers. Tschai-kowsky, this tenth rate and prolix musician, who had neither musicianly breeding nor personal and racial inspiration; Rubinstein, a heterogeneous compound of vulgar Italianism and German processes, deformed in the stealings, who echoed that echo, Raff; who was a man of talent, but, like every Jew, without genius or originality. Mr. Damrosch simply does not know music from the Rubinstein imitation. He has left unregarded

the true school of Russian music, which has in these days renewed the traditions of the race and applied to Slavonic melody the resources of modern musical art. Of Glazounow, Rimsky-Korsakow and Balakirew he has given us nothing. This magnificent music, known this decade to Paris and Berlin, is still unknown in New York and London, these capitals of Suburbia. Bitter and tender, naive and complicated, spiritual and sensual, violent and mystic—dear Lord! none of this. Are there not Tschai-kowsky and the Jew? In regard to German and French music, Mr. Damrosch preserves the same attitude. Not César Franck, but Gounod! Mr. Damrosch is impossible."

Of course it is unjust to say that Damrosch and Seidl cannot make programs. The younger man excels the elder, however, and Theodore Thomas can give them both cards and spades at the business. But I have seen programs of Seidl's at the Beach which were models in manner and matter.

As to Tschai-kowsky, I imagine Mr. Thompson has not heard the fourth, fifth or sixth symphonies, or the songs, or *Hamlet*, *Francesca da Rimini* or *Romeo et Juliette*. Heavens, what wealth, what dramatic intensity, what glowing color, superb, celestial, what fierce, morbid passion! Tschai-kowsky is Russian, just as are Tolstoi and Turgeneff. All the rest are bantlings. Rubinstein is indeed a "heterogeneous compound," but the other names adduced are no-bodies. Rimsky-Korsakow, whose symphonic poem, *Sadko*, I heard hissed and applauded in Paris, 1879, is the husband of a rich woman—he is amateurish. Borodin, a small man musically, was praised by Liszt a trifle, took himself seriously and wrote some orchestral sketches, *The Steppe*. More musical small potatoes. Glinka wrote *A Life for the Tsar*. It is a national work and has good stuff in it; but is it a work of genius?

I fear not.

Balakirew was a piano teacher and he wrote *Islamey*; but, good Lord! compared to Tschai-kowsky, these men must be even mentioned. They are all amateurs. Liadow, César Cui, all are men of miniature talents. They worked exceeding fine in cameo, and Schumann was their model. This is especially true of Liadow and Cui. Rubinstein was a bigger fellow than any of them, and Tschai-kowsky is the musical tsar of the lot. Of his elemental sweep, his large molded ideas, his magnificent workmanship, they have not an iota. Europe is just awakening to the fact of Tschai-kowsky's greatness. They know him not in Germany, and of course not in England. After the twenty-seven millionth performance of *Elijah*, London promises for itself the novelty of a Tschai-kowsky symphonic poem.

Dear Mr. Thompson, please don't do again. It hurts my feelings when you speak lightly of the composer of the E minor symphony and *Nur wer die Sehnsucht Kennt*.

I spoke a month ago to you about French music, particularly Parisian piano music. I have just received a big batch of novelties from Durand, Hamelle, Richault, Baudoux, Fromont, P. Schott, Mackar et Noel and others, and after the closest scrutiny I put aside the heap and cried:

"Not a novelty."

Yet the names of Saint-Saëns, Widor, Philipp were represented. What is the matter with the French? They are writing in the salon style of 1850, Saint-Saëns being the only man who has boldly assimilated the methods of Schumann and Liszt. This com-

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poser's op. 100 lies before me—a tentative experiment to catch the glow and glitter of the Orient—Souvenir d'Ismailia. I like Balakirew's Islamey better. The Saint-Saëns piece in F sharp minor drones and drags, and in the allegro vivo in D it becomes maddening through repetition. It may be Oriental, but I miss the hard, hot skies; the hum of ragged, dirty life; the fierce colors and the shimmer of the light on the polished shrine in the mosque. It is Saint-Saëns and the piano, not the East and its wildering woe of weltering perfume and cruel legend. The orchestra could do it justice; not the cold elegiac instrument which responds to so few.

As was the Rhapsodie d'Auvergne, played here first by Julie Rive-King, this new attempt at local color is a failure. Just as are the rhapsodies by Liszt falsely called Hungarian, although they smell of the salon and absinthe hunted souls, not the real zigeuner and his mad, trembling flights.

With the title of Carnaval C. M. Widor gives you twelve pieces. They are one and all mediocre, and reflect the ideas of a dozen composers. Schumann's Carnival will not be eclipsed. Sidney Vantyn has written a dozen studies for the left hand, good, but not comparable with Czerny's school for the left hand or those six fascinating preludes by Isidor Seiss, seldom played, but very interesting and profitable.

Isidor Philipp has compiled a dozen Études de Virtuosité, chosen from the works of Alkan, Nieraux, Kessler, Tellefsen, Willmers (dear old Rudolph of trill fame!), Ch. Mayer and Liszt.

What a thankless task! They remind one of the remains of prehistoric monsters, do these bristling bones and hideous technical skeletons. Who cares to hear them to-day?

M. Philipp has made some valuable technical exercises à la Tausig; has arranged for two pianos an organ toccata of Widor's; transcribed for piano the scherzo of Mendelssohn's Midsummer Night's Dream; did the same for D. Popper's Danse des Elfes (an excessively difficult transcription), and proved his good musicianship at every point.

Then I have a petite sonata by Vincent d'Indy; a barcarolle, impromptu and some nocturnes by Gabriel Fauré; some little piano pieces by Widor, by Paul Lacombe, by Xavier Le Roux, by Edmond Laurens; a pretentious suite by Lacombe and an impromptu by Emile Bernard. All, without exception, banal.

M. Philipp has also arranged for piano some numbers from Berlioz's Damnation of Faust. Of course this music is utterly unsuited to the genius of the piano.

My list closes with a Bohemian-Russian characteristic piece by the late Benjamin Godard. It is called Tziganka. It is shallow musically, but is brilliant enough for concert purposes.

But these composers are a half century behind the age. MacDowell, Strong, Brockway and a dozen other Americans lead them by a thousand lengths!

Miss Martina Johnstone.—Miss Martina Johnstone, the Swedish violinist, who spent the early part of the summer in the mountains, is now a guest at a country house on Long Island, where she enjoys herself riding, driving, fishing and rowing. Miss Johnstone, like most northern women, is an expert horsewoman, and may be seen spinning over the hills near Port Jefferson almost any afternoon. Before returning for her engagements this fall she will spend a few weeks at Newport and Lenox.

NOTICE.

CHURCH committees and societies desiring the services of Mr. **WILLIAM C. CARL**, the noted Concert Organist, for points east of California (September 8th to October 1st inclusive), communicate at once by telegram for terms, dates, &c., to

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Massenet the Composer.

A LIFE noble in its simplicity is the life led by Jules Massenet, the great composer. To day a wealthy man, he continues to live in the small—though comfortable—apartment in the Rue du Général Foy to which twenty-eight years ago, then only a professor of music, he brought home the charming lady who is his wife, a lady to whom, as he never tires of repeating, he has owed not only all the happiness of his life, but in a great measure his artistic triumphs. It is an apartment on the fourth floor of a quiet house in a quiet street, one of the streets of Paris most preferred by artists. Sardou, who is one of Massenet's oldest friends, lives a few doors off in the same Rue du Général Foy. A delightful hour may be spent with Jules Massenet, for the man is kindness personified, and apart from this and from a habit of hospitality, which is not very common in France, his conversation is invariably fascinating. His long connection with the theatres has endowed him in a remarkable degree with the power of mimicry, and when he speaks he will illustrate his story, both in tone and gesture.

Massenet was born in 1842. He was the twenty-first child of Colonel Massenet, one of the most valiant officers of Napoleon I. "All our people were soldiers," he says, "and most of my brothers have been soldiers. I am the only artist of our family. My father fought in all the wars under Napoleon, from 1807 to 1815. My mother taught me to play by means of a clever and original system. On each of the keys of the old piano on which I was taught she had pasted a little piece of paper on which was written the name of the note, and above this was a sketch of its position on the register."

"In this way I learned my notes very quickly. I worked hard for my age, practicing four hours a day, but at that time piano playing was not my ideal. Not that it tired me, but what I wanted was to conduct orchestras. I had never visited a theatre, but the idea of the theatre always haunted me. I was actuated with a desire to command, and used to place newspapers all over my room, literally covering the floor with them, to represent an orchestra of musicians, and over this orchestra I would preside, beating time for hours together."

He worked with such success that at the age of nine he was admitted to the higher piano class in the Conservatoire. The family now moved to the Faubourg Montmartre so as to be near the Conservatoire, and remained there for three years, during which times Jules made good progress, winning many prizes. But when he was thirteen years old his father's health gave way, and the family was forced to leave Paris, going to live in the south of France, near Chambéry, in Savoy.

"Here I worked very hard, indeed, both alone and with the help of my mother. Yes, I worked enormously. But I was anxious to return to Paris and the Conservatoire, and when I was seventeen years of age I spoke out my mind and said that I could not continue the life I was leading; that I must return to Paris. 'Well, then, go,' said my dear parents. 'Go, if you must go, and earn your living.' Then they gave me a little money and saw me into the stage coach and blessed me on my way."

Massenet only remained two years in Rome instead of five. "Liszt was living in Rome at that time," said Massenet. "It was just before he took orders. I used to go and see him, and one day he wrote to ask me if I would go and play in the evening at a house where there was a young lady who was greatly interested in music. I went, and continued my visits. Liszt used to come too, and we played together, and sometimes Sgambati, one of Liszt's pupils, who has recently been elected a member of the academy, and whom I consider the greatest musician in Italy, would also come. Liszt impressed me at that time as a wonderful man."

"I used to sit and watch him for hours together, and from memory he would play whole works of Beethoven and of Bach, who were his favorite composers. While he was playing he would munch a cigar, which was never lighted, and by the time he left the piano the whole cigar would be

eaten up. I cannot say what influence Liszt had upon my music. I can say that he had a decided influence on Wagner, and I am sure that if Wagner had never known Liszt he would never have written Parsifal."

The reason why Massenet left Villa Medici and returned to Paris, in 1866, is a romantic one. He had lost his heart to the young lady to whom he and Liszt and Sgambati used to play, and when her parents returned to Paris Massenet followed them as her affianced husband. By favor of the French Government he was allowed to keep his scholarship, though not living in Rome, and this at that time formed the whole of his income. Yet, in 1868, he married, and it was to the apartment which he now occupies he brought home his beautiful and accomplished wife. "To add to my income," he says, "I gave piano lessons, but all the while I worked hard at composition, and during the four years which preceded the war I wrote my sacred drama, Marie Madeleine. The war interrupted my work, and while it lasted I did not touch my pen."

"I engaged as a soldier in the Mobs, in one of the bataillons de marche, and one of my comrades was Victorien Sardou, who was a most ardent patriot, full of fire. Before the war Marie Madeleine had been written. Doubtless it had proceeded from the influence that Rome had exercised upon me, but I also attribute it a great deal to the influence of Renan's Life of Jesus, a book which impressed me greatly. I knew Renan well and liked him, and regretted his death. We often met in society, and I was present at more than one scene which became famous for his ready repartee."

"One night at dinner at a house fine talking was indulged in, and the lady of the house saw that Renan was about to speak, and interrupted him, saying: 'It is M. Dumas' turn to speak now.' When later on she remarked, 'Now you may say what you wanted to say, M. Renan,' he answered, very quietly, 'Oh, I only wanted to ask for another helping of beans.' I also remember that one night in my presence a very pretentious lady asked him: 'Monsieur Renan, what do you think about Shakespeare?' 'Oh, do you want to find a wife for him?' asked Renan."

"My real career began after the war, and thence forward had no interruption. My life advanced with a dizzy rapidity. In 1872 Marie Madeleine was produced. It was followed in 1874 by Les Erinnyes, for which Leconte de Lisle wrote the words, and in 1875 by Eve, a poetical mystery in three parts, extremely philosophical in idea. In 1876 a one act operette called Gran Trante was produced at the Opera Comique. It was not, however, till in 1877 that Massenet scored his first success, a triumph which ranked him at once among the greatest of living composers for the stage."

"One day in 1876," he says, "I was walking on the boulevards when I met Halanzier, who at that time was the director of the Opéra. 'I have heard your Marie Madeleine and your Eve,' he said to me. 'As you can write like that why don't you write an opera?' 'But I have written an opera,' I said. 'I have a complete opera in my drawer at home.' 'You must let me hear it,' he said. I was dumbfounded, but at last managed to stammer out, 'What! I? I? My opera? How can I waste your time like that?' 'I tell you I want to hear your opera. Bring it to my house to-morrow.' Well, next day, it was July 9, 1876, I went to Halanzier's house on the Place Vendôme, together with Louis Gaibier, who had written the libretto, and found Halanzier waiting for me, and the piano ready. So I sat down and played and sang the first act right through. Then I stopped, waiting to hear what he would say. 'But that isn't all,' he cried. So I played and sang the second act, and then the third, and so on till it was finished. Halanzier had never said a word. I thought that his silence meant disapproval, and exhausted with fatigue I picked up my music and was about to go away when Halanzier said: 'You must leave me your opera.' I could hardly believe my ears. 'What,' I cried, 'you mean to say that?' 'There's your contract,' said the director, holding out his hand."

"That opera was my Le Roi de Lahore. It was pro-

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duced at the Opéra in the following year with considerable success. My next première was one of the painful experiences of a very happy life. That was in the first performance in 1890, at the Opéra of my one act *La Vierge*. It was given at one of the Opéra concerts, at which I myself conducted the orchestra. It was a great failure, and was hooted. The second performance was, however, a great triumph. That evening was one of the happiest evenings of my life. Vaucorbell wanted me to give a third performance, but I refused, and said that I preferred to rest on my laurels. Krauss was very admirable in her part. *La Vierge* has since been frequently produced, and always with success. The *Last Sleep of the Virgin*, a morceau taken from this piece, is very popular in America and frequently figures on the programs of the Thomas concerts."

Speaking of his method of working, Massenet says: "I work very strangely. To begin with, I never touch a piano. The piano in this room is for friends, and a very bad piano it is. I sometimes spend two years thinking out an opera, and during that time I do not write down a single note. I carry it all in my head, and I compose at all times, even when speaking or when dining at the theatre, in a carriage, in the train, everywhere. But my best work is done while I am walking up and down my bedroom, which is my favorite study. Then, when the opera is already in my head, I rush off to the country, and there I do write. I write from twelve to fifteen hours a day, straight off, without corrections of any kind, for you see I am writing under dictation from myself."

"People who see my manuscript often say that it must be the third or fourth copy, and when I tell them that it is the original and only manuscript, they say that I must have extraordinary facility. They do not reflect that I have been working at it, in my head, for years previous to the actual writing down. My memory rarely betrays me. I carry the whole score in my head, but at times I feel a sort of cooling off, and a feeling of anxiety takes hold of me as I ask myself whether I have not lost my way. But it is soon dispelled and on I go. I hardly budge from my table and my dear wife is literally forced to drag me out to take the two hours' daily exercise which she considers necessary for my health. If anything important in the way of news occurs while I am writing my scores, I always note it down at the bottom of the page on which I am writing. Thus, on the first page of the manuscript of my opera *Werther* you will find written in a corner, 'The Opéra Comique was burned to-day. Mignon was being played.' You will remember that *Werther* was being written for the Opéra Comique. I am now working at *Griselidis*, on the libretto of Armand Silvestre. I have been working at it while we have been talking. If you will follow me I will show you where I have worked at it for the most part," as he led me into his workroom, so often described.—Robert N. Sherard, in the *Pittsburg Leader*.

Cabled to the Sun.—Mr. Nikisch, formerly conductor of the Boston Symphony Orchestra, who made his London début this summer as conductor of Mayer's orchestral concerts, has just been appointed conductor of the famous Gewandhaus concerts in Leipzig, in succession to the veteran Dr. Reinecke, who, after thirty-five years of service, has retired to private life.

Ludwig Marum.—Ludwig Marum, the violinist, is here on a visit. He is a member of the Thomas Orchestra and a well-known teacher in Chicago. Mr. Marum is to play with Mr. Seidl at one of the Brighton Beach concerts this week. He purposes settling permanently in New York in the near future.

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MINNEAPOLIS.

MINNEAPOLIS, Minn., August 23, 1895.

A SONG recital under the patronage of some of the élite of the Twin Cities was given at the West Hotel by Mrs. Bertha Harmon-Force, of this city, and her guest, Miss Roselle, of Washington, D. C. Both ladies are pupils of William Courtney, of New York, who assisted them on this occasion. Mr. Ambrose, organist of St. James' Episcopal Church, New York, was accompanist.

PERSONAL.

William Courtney (tenor), New York city, is in Minneapolis with a few of his pupils, enjoying the bracing air and instructing a summer class at the Northwestern Conservatory of Music.

Mrs. Bertha Harmon-Force, of this city, and Miss Roselle, of Washington, D. C., pupils of Mr. Courtney, are spending their vacation in the Flour City.

Miss Mari Stori, of Menominee, Wis., a vocal pupil of Mr. Courtney and a violinist of much talent, is visiting among old friends in Minneapolis.

W. M. Cross, of the Northwestern Conservatory of Music, who was prostrated by a severe sunstroke, is rapidly regaining his usual health.

Prof. Clarence A. Marshal, president of the Northwestern Conservatory, takes his outing at the Baseball Park.

A. E. Zoch spends his days in his cool studio and his evenings in the society of his friends and the comfort of fine cigars.

ACTON HORTON.

JACKSONVILLE.

JACKSONVILLE, Ill., August 15, 1895.

THE season, that is the musical season, is almost here, for every day marks the arrival of some member of the faculty of either the Conservatory of Music or the College of Music.

Miss Phoebe J. Kreider has been singing at a number of places in Ohio, and her press notices have been most gratifying. She will occupy her place as vocal instructor at the College of Music on September 11, and meanwhile is "coaching" a number of pupils preparatory to the regular course.

Mrs. Robt. M. Hockenhull, the contralto of the State Street Church, and Miss May Bullard, of the Illinois Conservatory of Music, have returned from Colorado.

The new studio to be opened here will open about September 11 or so, and the teacher will be Mr. J. D. Gaudell, late of London, England, where he has been studying and singing in oratorio. His credentials are the best, and good work and results are expected of him. He was recommended by the famous baritone, Francis Walker, whose pupil he was. Mr. Gaudell will start a choral society here, and as he will have the time and is especially adapted to this kind of work, we soon hope to be able to boast of the best singing society in Central Illinois. Prof. W. P. Day started a society of this kind some time ago, but owing to his time being taken up completely at the college had to relinquish his pet idea.

To Mr. Marcus Hook we are especially thankful this summer for the many amusements he has supplied us with. Four times has he provided us with band concerts at Amusement Park, and the last concert given—fourth—by the Springfield Band was especially good. The band has thirty-five pieces and plays well; but best of all only plays pieces it can play.

Miss Minnie Tanner has returned from Dresden, where she has been studying for the past year.

Prof. W. P. Day has accepted the directorship of the Trinity (Episcopal) Church choir, and will begin his duties September 1.

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This letter would hardly be complete without a mention of Messrs. Tindale, Brown & Co. and the Grand Opera House. The firm is the lessee of the theatre, and the bookings for the season will be the best ever offered here. It is an especially enterprising firm, and is the largest piano, &c., house in Central Illinois, publishing large quantities of music on their own presses yearly. At the annual fair of Illinois Valley they have had an exceptionally large exhibit, and engaged three of the best pianists of this city to give concerts daily during the fair. The three Sohmer concert grands drew the largest crowds of any exhibit. The Opera House is about five years old, and is the best equipped theatre outside of Chicago in Illinois. The seating capacity is 1,400, the stage larger than McVicker's, Chicago, and plays nothing but first-class attractions.

Will tell you about the musical clubs next letter.

BOS-CHI-JACK.

TORONTO.

TORONTO, Ont., August 19, 1895.

A FORCIBLE indication of improved business conditions here is apparent in the plans being mapped out for next season's pleasure by our musical and dramatic managers. These are in such number that the element of chance seems to be disregarded almost entirely. Well, we can only hope that some of these good optimists won't fall down and get hurt.

Among promised events are the presentation of grand operas on a scale hitherto unknown in Toronto.

The Mendelssohn Choir, which, under the direction of Mr. A. S. Vogt, carried off the palm for mixed voice choral singing last season, will be in splendid form. Local professional vocalists openly sympathize with and join the choir, so that instead of being obliged to scour the highways and byways for singers, Mr. Vogt is in the happy position of being able to insist upon a rigid selection. That's the good point—making it an honor to belong to the chorus. I understand that only solo artists of the first water are to be engaged, and there is distinct hope for a first-class imported orchestra. The executive committee is to spare neither expense nor trouble to make the season a record breaker.

Mr. Pierre Delasco, the operatic basso, is meeting with success in the way of a guarantee fund for three presentations of Gounod's *Faust*. Local chorus, a good orchestra and imported soloists, all but for *Mephiste*, which part will be taken by Mr. Delasco. The conductor was Mr. Francesco d'Auria. This enterprise deserves the warmest encouragement.

A new Philharmonic Society has arisen, with Mr. F. H. Torrington as conductor, and if I am not mistaken the intention is to give *The Creation* in the early winter.

The Toronto Male Chorus Club, Mr. J. D. A. Tripp conductor, is preparing for a season of great activity. In the program already drafted for the first concert will be Saint-Saëns' *Sailors of Kermor*, Abt's *Now the Day is Fading Slowly*, Söderman's *Peasants' Wedding March*, Anger's *Trelawney*, Frank Van der Stucken's arrangement of *My Old Kentucky Home*, Foster's *Old Folks at Home* and F. J. Hutton's *Sea Song*.

The Harmony Club is suspected of serious intentions regarding light opera, but the conductor and program have yet to be chosen, I believe.

Mr. Francesco d'Auria's scheme for a professional orchestra is making headway in the matter of a guarantee fund and otherwise. This is as it should be.

Mr. Walter H. Robinson is one of the most rapidly rising of the present generation of local musicians. His work as conductor of the Toronto University Glee Club and the Galt Philharmonic Society has made him a marked man. An excellent tenor soloist, his services are much in demand, and as a teacher of singing he is winning high fame. Mr. Robinson has charge of the vocal department of Havergal Hall, a prominent Church of England ladies' college, and he is also on the staff of the Metropolitan School of Music, Limited. One of his pupils, Miss Langstaff, was recently appointed solo soprano in a leading Montreal church.

Speaking of Montreal reminds me of the proposed large conservatory of music for that city. The scheme has dropped out

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MISS A. HERMIONE BIGGS, an assistant of Dr. WILLIAM MASON, will have time for a few more piano pupils. For further particulars, apply at Steinway Hall, New York, after September 1.

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of the papers, but I have it on good authority that the matter is only very temporarily in abeyance, and that when a move is made it will be on important lines.

Toronto's three schools of music, the Conservatory, the Metropolitan and the College, will open for the coming season on September 2.

EDMOND L. ROBERTS.

LEAVENWORTH.

LEAVENWORTH, Kan., August 18, 1896.

A COMPANY of our young professionals, all Leavenworth people, have returned from a concert tour in the far West. The company was composed of Mr. Joseph A. Farrell, violinist and basso; Miss May McFadden, contralto soloist; Miss Louise Smith, pianist, and Mrs. M. D. Parker, wife of Lieutenant Parker, of Fort Robinson, accompanist. They visited Alliance, Chadron, Fort Robinson, Lead City, Hot Springs and Spearfish, S. Dak.; also the Black Hills country, which is booming on account of the gold mining.

The company was well written up from a musical point of view, and the newspapers always spoke as though the artists gave the most meritorious concert ever heard in the different cities. Their tour was a social success, also. Return dates were given by the company at Lead City and Deadwood. The Hot Springs people telegraphed Mr. Farrell to come back for a week's engagement, but the dates conflicted and it could not be done. Mr. Farrell has now gone to Chicago, and the other members of the company are here at home.

Carl Hoffman has just booked with the Redpath Lyceum Bureau a musical and literary course of entertainments for Chickering Hall for this season's low-priced course. It includes six attractions: Moody's Male Quartet, Chicago Ladies' Quartet; J. T. Cravens, lecturer; Charles T. Greiley, humorist; Leland T. Powers, impersonator, and the Mozart Symphony Club. This is the best course that can be procured.

The Art League, through its president, Mrs. S. W. Jones, is contracting with the Chicago Art Association for an exhibit of American art in their rooms in October. The Art School has closed for the summer. Soon after its opening in October a Rubinstein recital, with "a colloquial" on this composer, will be given.

Those musicians who are shivering with cold in the East would stand a good chance of being thawed out here. The heat is —

E. R. JONES.

Another.—A child of eight, Bianca Martini, has been playing at Rome a fantasia on Rigoletto "with, &c."

Adler.—Professor Adler, of the German University of Prague, has been called to succeed Ed. Hanslick in the chair of music at the University of Vienna.

Brambilla.—Teresa Brambilla, whose death in Milan was announced August 5, at the fine old age of eighty-two, was, in 1851, at the Fenice, of Venice, the original *Gilda* in Verdi's Rigoletto.

The English Pitch.—Although the diapason normal is called the "French," it really is the Old English pitch. It is at any rate practically identical with that adopted by Sir George Smart for the London Philharmonic Society in 1828. Sir George fixed his standard at A 432, and the high pitch, in A 435.5, dates only from 1846. Nobody seems to be quite aware whether the rise in the pitch was gradual, or whether Sir Michael Costa adopted it of malice aforethought. Sir Michael was, at any rate, a stubborn opponent of the lower pitch, and it was mainly thanks to him that the organs at the London Albert Hall and the Crystal Palace were made so high in pitch.

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The Childhood of Verdi.

VERDI, whom the last generation will remember as the composer of Rigoletto, Il Trovatore and La Favorita, and the present as the creator of Aida, Otello and Falstaff, was born in the same year as Richard Wagner, says the New York Tribune.

The German preceded the Italian into this world by five months, but Verdi has already outlived his great contemporary fourteen years, and now at nearly eighty-two years of age he is living a life free from care and full of gentleness and happiness in a magnificent villa only a few miles from where he was born. All the honors that a successful career can bring are his, and he has greater wealth than any other living composer, except the youth Franchetti, who belongs to the Italian branch of the Rothschild family, and whose mother can repeat of him what Meyerbeer's mother said of her son: "He is a musician, but not of necessity." It required a strong character to live the life of Verdi and preserve at the end of four score years the freshness of interest, the intensity of purpose and the industry which characterize him at the present time, and it would not be straining a point to find the foundation of that character in the simple and laborious life which he lived during his first twenty years.

No musician who ever made a name for himself was more humbly born than Verdi, though it has been a rule that great musicians are humbly born. No musician was ever obliged to toil more laboriously for the few advantages of education which he enjoyed, and no musician who achieved eminence ever did so in a less sensational manner. Signor Ghislanzoni, the poet to whom fell the honor of writing the libretto of Aida, has explained Verdi's love for solitude by the circumstance of his earliest environment.

The house in which he was born on October 10, 1813, was one of the few that made up the village of Roncole, 3 miles from Busseto, anciently in the duchy of Parma, but at the time of Verdi's birth under the domination of the French, and like all the rest of Italy, a part of the "Départements au delà les Alpes." There were but 200 souls all told in Roncole, and though the little inn and grocery shop which Verdi's father kept, and in which the future composer was born, stood in the main street or road, it was isolated from the others. "The house where Verdi was born," wrote Signor Ghislanzoni, in his *Reminiscenze Artistiche*, "is about 3 miles distant from Busseto. I visited it with profound emotion. Imagine a kind of tumble-down house of stone and mortar, standing almost alone in the midst of a fertile plain sown with maize and hemp. We can understand how an artist born in such a spot should preserve for the whole of his life a love for solitude." Simplicity of character and a disposition inclined to melancholy have always marked Verdi, and seemed as natural an inheritance as the habit of work, which still keeps the world in expectancy of another opera. Imagination must be left to picture the humbleness of the child Verdi's earliest surroundings, but it may be helped by the recital of one fact.

When his father made him the pupil of the organist of the church in Roncole it was with the intention of fitting him to be the old organist's successor. His ambition could take no loftier flight, yet when Verdi came into the position in his eleventh year the salary, as appears from the records of the church, was 36 frs. a year. At the end of the first

year, at the solicitation of his father, the salary was raised to 40 frs., and his income as organist, including the fees from marriages, &c., never exceeded 100 frs. per annum. Yet to earn this sum Verdi was organist of the church of Roncole for six years, during a part of which time he was obliged to walk every Sunday and feast day from Busseto, whither he was sent to acquire the elements of a general education.

On one of these walks, it is related, he nearly lost his life. He had to start for the church before sun up on a Christmas Day in order to play at early mass. In the dark he fell into a deep ditch and was soon so overcome by the cold that he could not climb out, and would have perished in the mud and water had his cries not attracted the attention of a peasant woman, who extricated him from his woful dilemma.

The old church—it dates back to the beginning of the sixteenth century—plays an important part in the story of the composer's life. It was in it that as a child he heard for the first time music better than that played by an itinerant fiddler, who is said to have been so much impressed by the intentness with which the little boy listened to him that he advised his father to let him study music. It was of the church organist that he took his first music lessons, and it was of one of the priests that Carlo Verdi bought the little keyed instrument upon which the fingers of the seven year old Giuseppe were first trained. This instrument is preserved at the stately villa of Sant' Agata, where Verdi now lives, and though it has been much written about it is impossible for this writer to say what it is.

The books speak of it as a spinet, but in a story told by Signor Ghislanzoni there are allusions to hammers and a pedal as well as leathered jacks, which would seem to indicate that it is a piano of a primitive sort. There is a marvelous confusion in the minds of writers on music concerning the precursors of the piano and the early forms of that instrument. Nearly all accounts of the birthplace of Mozart in Salzburg speak of the great man's "clavichord" as preserved by the Mozarteum, but the instrument is a spinet its strings being plucked by jacks, not struck by tangents.

Signor Ghislanzoni preserves a pretty reminiscence of the Verdi instrument. While examining it minutely he found written in it a certificate by one Stefano Cavaletti in 1821, which stated that he had repaired the instrument and added the pedal without charge "in consideration of the good disposition which the young Giuseppe Verdi shows in learning to play on the said instrument, which quite suffices to satisfy me."

Verdi became organist of Roncole when he was eleven years old and many years later his name was found scratched in the case of the organ and traces of it are piously preserved. On one occasion in his infancy the old church became an asylum for him. This was in 1814. The Austrian and Russian forces were driving the French before them and the wretched little village of Roncole saw some of the horrors of war.

It is said that the Russian soldiers were bloody and brutal in their treatment of the vanquished and at their approach the poor denizens of Roncole fled for protection into the church. Among them was the mother of Verdi, who, clasping her babe to her breast, did not stop in the main room of the sanctuary like the rest who were followed,



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beaten and killed by the Russians, but climbed the ladder into the belfry and remained hidden there till all danger was past.

Under the circumstances it is not surprising that young Verdi was much beholden to the kindness of friends for his education. Even with their help his intellectual training was but scanty. When he was ten years old his father sent him to Busseto to learn the three R's. In Busseto there lived Antonio Barezzi, a distiller, of whom Carlo Verdi bought some of the wares which he sold at his osteria in Roncole. Barezzi became the boy's guardian angel and opened to him all the avenues of music which the town afforded. They were modest enough, but an inspiration compared with those of Roncole.

First there was a cathedral, with a sour old contrapuntist, Ferdinando Provesi, as organist, in which on special occasions an orchestra played, in which Barezzi, the well-to-do merchant, was flautist. Then Busseto also boasted a philharmonic society, which Provesi conducted and which met for practice in Barezzi's house. Verdi lived with a shoemaker, but in time Barezzi not only gave him employment in his warehouse, but opened his home to him and let him practice upon a Viennese piano, which was a rare treat to the boy, who knew nothing better than the miserable little instrument purchased from the parish priest which he had carried with him from Roncole. He not only practiced upon Barezzi's piano, but in the course of time played pieces "a quattro main" with Margherita, Barezzi's elder daughter, with a result such as often figures in the story of musical cultivation.

The young people fell in love with each other, and when Verdi asked her hand in marriage the old man was too wise and discerning a man to withhold his consent.

"Yes," was his reply to the friend who interceded for the struggling young musician, who meanwhile had gone to Milan to study, been refused admission to the Conservatorio, where his talent was not recognized, studied privately with the maestro al cembalo of La Scala Theatre, and returned to become Provesi's successor in Busseto; "certainly. How could I refuse so good a young man as Verdi? True, he is not rich, but he has genius and industry, which are better than patrimony." The director of the Milan Conservatory who refused to accept Verdi as a pupil was Francesco Basilly. What escaped his notice had been recognized long before by the venerable Provesi and Barezzi. At sixteen years of age Verdi's musical learning was greater than that of his master, who, seeing that he could teach him nothing more, dismissed him with the words:

"Andrà, molto lungi, soggiungeva; e un giorno sarà un grande maestro." (You will accomplish much, and some day you will be a great master.) The money which enabled Verdi to study in Milan was in part furnished by Barezzi, and in part came from a bursary from the Monte di Pietà, a charitable institution, which devoted a portion of its funds to defraying the expenses of students of the arts and sciences. Verdi married Margherita Barezzi in 1835 before he had written his first opera. She died in 1840. Within two months of that year Verdi lost her and both his children while at work upon his first comic opera, which was a failure.

Teresa Brambilla.—This lady, whose death at Milan was lately announced, was one of a family in which five sisters were famous in opera. Teresa was born in 1813, was a pupil at the Milan Conservatory, and after a few years at smaller theatres obtained great success at Milan and Odessa. In 1837 she took part at Milan, March 17, in the cantata arranged on the death of Malibran by Donizetti, Pacini, Mercadante, Vaccai and Coppola. In 1840 she created at La Scala I Corsari by Mazzucato, Giovanni II, by Coccia and I Due Figaro by Speranza. After a sojourn of two years in Spain she appeared at Paris in Verdi's Nabuco, and on March 11, 1851, created *Gilda* in *Rigoletto*. Her niece, Teresina Brambilla, also a remarkable singer, is alive, the widow of Amilcare Ponchielli, author of *I Promessi Sposi* and *Gioconda*.

Brussels.—The Théâtre de la Monnaie will give, at the end of October, Thais, with Mme. Leblanc in the chief rôle. Massenet has written for her a quite new version. This will be followed by Leroux's *Evangeline* and Vincent d'Indy's *Fervor*, both as yet unrepresented. *Fidelio* (Gevaert's version) will be revived for Mme. Leblanc.

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Musical Items.

Chicago Praises Her.—A Chicago newspaper says of Adele Laeis Baldwin: "Adele Laeis Baldwin, the contralto from New York city, is the talented lady who is singing Ben Bolt so effectively in the drama *Tribby* in Hooley's Opera House in this city. She possesses a beautiful, full voice, as good as we have ever heard, and in the presentation of her part she is full of the dramatic fire."

A Musicales at Eagle Hill.—Mrs. Elene Eaton and Mr. and Mrs. Wm. Bordman Eaton gave a very delightful musicale on Saturday last in honor of their guest, Col. A. Parker Browne, president of the Handel and Haydn Society, at their summer home, Eagle Hill, Bournedale, Mass.

Letters of regret were received from President and Mrs. Cleveland, Mr. and Mrs. Joseph Jefferson and others.

Among the guests present were Hon. and Mrs. Isaac Keith, Mr. Eben Keith, Mr. and Mrs. Benj. Abbey and Miss Abbey, Mr. and Mrs. Wm. Stoddard, Mr. and Mrs. E. P. Pond, Mr. and Mrs. Frederick Hatch, Prof. Le Baron Briggs, Mr. and Mrs. B. W. Hatch, Mr. Wm. Nye, Miss Barker, Miss Stoddard, Miss Churchyard, and many others.

Der Alte Dessauer.—A comic opera with this title, by Otto Findelsen, was produced at Terrace Garden last Thursday evening.

Gustaw Levy.—Gustaw Lévy, the pianist, so long connected with the New York College of Music, has relinquished his position in the piano department of that institution, and in the future will devote himself entirely to private teaching.

Marsick.—Marsick, the French violinist, will arrive in New York end of October and make his first appearance in America at Carnegie Hall November 1 and 2 with the Symphony Society of New York, Walter Damrosch conductor.

Sherwood Salls.—William H. Sherwood, the well-known pianist, sailed with his family last Saturday on the *Etruria* for England. He will enjoy a three months' vacation and revisit Europe for the first time in nineteen years.

Ondricek.—Few violinists, if any, who ever came to this country could boast of such an extensive repertoire as the young Bohemian artist who will visit America this coming season. He has seven recital programs similar to the following:

I.
Sonata, G major, Rubinstein, or Sonata, E flat major, Beethoven; Larghetto, Nardini; Gavot, Bach; Andante, Molique; Mazurka, Wieniawski; Witches' Dance, Paganini; Ronde des Lutins, Bazini.

II.
Sonata, Kreutzer, Beethoven; Romanse, Dvorák; Præludium, Bach; Ecloga, Nesvera; Album Leaf, R. Wagner; Serenata Napolitana, Sgambati; Pantomime, Moses in Egypt (on one string), Paganini; Airs Hongrois Ernst.

III.
Concerto, Mendelssohn; air, Præludium, Bach; A la Canzone, Fr. Ondricek; Polonaise, Laub; Witches' Dance, Paganini.

IV.
Concerto, D major, Paganini; Romanse, F major, Beethoven; Evening Song, Schumann; Tarantelle, Webbe-Ondricek; Meditation, K. Weis; Polonaise, Wieniawski; Airs Hongrois, Ernst.

He Has Returned.—Manager R. E. Johnston, of the firm of Johnston & Arthur, returned from Europe last Sunday.

A Bereavement.—Mr. A. Steinberg, the well-known music critic of the *New York Herald*, has had the misfortune to lose his mother. The estimable lady died in Nuremberg last week of heart affection.

Is It Fate?—Richard F. Carroll is not the first person who liked *Kismet* as the name of a comic opera. Ten years ago Mrs. Heloise Durant Frethey wrote an opera which she called by that name, and which was produced, with Mlle. Zelle de Lussan in the cast, at Chickering Hall, on May 18, 1885. Mrs. Frethey is anxious that this fact

should be made public; not, she says, because Mr. Carroll's opera is in any wise like hers, but because she may want to revive her work some day and she doesn't want it to be said then that her title is not original.—*Herald*.

Sauret, the Violinist, Coming.—Emil Sauret, the violinist, will, beginning about January 10, 1896, give fifty concerts in this country under the direction of Johnson & Arthur. In 1874 he visited America.

Rudolf King.—Mr. Rudolf King, the well-known pianist and teacher, of Kansas City, Mo., is rapidly growing in favor and has been busy all summer teaching a class numbering over forty pupils.

Mr. King proposes to introduce a new feature into his piano teaching the forthcoming season. Following the method of Leschetizky, he will have his pupils meet for a two hours' informal concert once a week. The time will be divided between discussions and performances by some of the pupils. The purpose of this feature is to accustom the pupils to playing for others, thus gradually getting possession of the valuable gift of self control.

Bejerman.—The place of the late Mr. Carrodus in the Covent Garden orchestra will be taken by Mr. Bejerman, who has been a member since 1858, and is director of the opera class at the Royal Academy of Music, London.

Paderewski.—A. C. Mackenzie, principal of the Royal Academy of Music, London, has finished the sketch of a work for piano and orchestra on Scotch motives, which he will orchestrate during the vacation. The piece was written at the request of Paderewski, who hopes to produce it at St. James' Hall, London, next October.

Leipsic.—The operetta *Der Vagabund*, by Carl Zeller, had a fair reception at the New City Theatre, Leipsic, August 3. It was no novelty, having been already given at the Carola Theatre when it was independent. The tenor Moers, of Dusseldorf, is engaged after three favorable appearances in *Tannhäuser*, *Walküre* and *Fidelio*.

Mayerhofer.—After forty-one years of activity Carl Mayerhofer has retired from the Court Opera, Vienna.

A Piano.—"An American is at present building for Carmen Sylva, the Queen of Roumania, a piano to cost 300,000 marks. The woodwork is artistically inlaid and the legs are of ivory."—*Berlin Courier*.

Walter J. Hall.—Mr. Walter J. Hall, the musician and vocal teacher, of this city, after a few weeks of rest and travel in England and on the Continent, is spending the summer at Spa, Belgium, studying with M. Bouhy, the operatic basso and maestro, of Paris, who has a summer residence at Spa. Mr. Hall will return to New York about October 1, and his host of friends and pupils will be glad to welcome him back to his studio in Carnegie Hall.

Albert Gerard-Thies.—Very few concerts given in Steinway Hall, London, England, proved more successful than the vocal recital given there recently by Mr. Albert Gerard-Thies, the tenor, of New York city. The audience was a large one, and when Mr. Thies finished his last number he received a shower of applause. His intelligent interpretation and perfect method of tone production were marked. He was assisted by Mr. Julian Pascal, pianist. Here is the program:

Songs, Wenn ich in deine Augen Seh, Du bist wie eine Blume, Ich grolle nicht, Schumann, Mr. Albert Gerard-Thies; Solos, piano, prelude, impromptu, etude, Chopin, Mr. Julian Pascal; Songs, Plaisir d'amour, Martini; Hindoo Song (Despair), Bemberg; Here Below, Duprato, Mr. Albert Gerard-Thies; Solos, piano, Glimpses of the Fairies, Pascal; Si oiseau j'étais, Henselt; etude, Rubinstein, Mr. Julian Pascal; new songs, Imogene, Ask Nothing More, The Kiss (MS.), Sawyer (of New York), (written for and dedicated to Mr. Gerard-Thies); Still wie die Nacht, Bohm, Mr. Albert Gerard-Thies.

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ON or about October 1, by special arrangement made with THE MUSICAL COURIER, I will have a full page devoted to matters of interest in the musical world appertaining principally to the artists under my direct management, not however excluding others. This is quite an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies. Arrangements can be made by direct application to

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MUSICAL INSTRUMENTS



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No. 808.

NEW YORK, WEDNESDAY, AUGUST 28, 1895.

MASON P. CURRIER has started on a long trip West in the interest of the Estey Organ Company, which reports business satisfactory.

THE interests of George Steck & Co. during the conclave of Knights Templar this week in Boston will be looked after by George N. Grass, who is prominent in Masonic circles and is participating in the festivities of the order.

THE Erd pianos and the "Rose" pianos, made by Mr. Frank H. Erd of Saginaw, Mich., are being advertised by him through the medium of well prepared folders, consisting of an excellent half-tone illustration with a short description of each.

THERE is one place in Cincinnati which will be visited by every intelligent member of the music trade, and that is the new factory of the Baldwin Piano Company, soon to be completed. It will be original, but novel and artistic besides, and artistic pianos will be made therein.

THERE is a picture of a Waterloo organ printed in an advertisement in this issue of THE MUSICAL COURIER. Dealers who look at it will see some taking ideas in it. The Waterloo Organ Company is not wrong in the assertion that there is money in handling its goods. A catalogue of these organs will convince you of this.

BENJAMIN STARR, of the Starr Piano Company, of Richmond, Ind., is one of the delegates appointed by Governor Matthews to represent the State at the Mexican Exposition which opens next April. Indiana is to be congratulated on Mr. Starr's appointment, as his experience in public affairs and excellent business qualifications make him especially well adapted for the position.

MR. WILLIAM E. WHELOCK, of the Weber Piano Company, who recently returned from Chicago, where he participated in the reorganization of the Manufacturers Piano Company, is enjoying a well merited rest at his out of town residence, preparatory to the large autumn trade which the improved conditions of the country warrant the anticipation of in his various interests.

ED. A. NIEL, of the Raymond-Niel Company, of Selma, Ala., has been appointed general freight and passenger agent of the Mobile and Birmingham Railroad Company. The appointment of so young a man, Mr. Niel being but thirty years old, to such a responsible position is good ground for the congratulations which he is receiving from all sides. He is probably the youngest general freight and passenger agent in the United States.

GILDEMEESTER & KROEGER are manufacturing one of the very finest pianos made in the United States in these times. The uprights and the grands are instruments any firm might be proud of, and to have one's name on such pianos is of itself a source of genuine satisfaction. Some of the grands are truly superb musical instruments.

IN the studios of a number of American and foreign singers and pianists in London and Paris we recently found Chickering pianos. There is no reason why a fact of such importance should not be utilized, for the active employment for practical musical purposes of Chickering pianos in Europe is not the least valuable testimonial in favor of the instrument. In each case the piano was praised in superlative language.

THE interests of Hazelton Brothers in Boston are now in the hands of George W. Beardsley, of 168 Tremont street, who is showing the complete line of styles manufactured by them. O. W. Lane, who formerly represented Hazelton Brothers, has discontinued business in Boston, and has moved to Gloucester, Mass. This week H. B. Mook, of the firm's New York wareroom, will visit the Boston agency while attending the Knights Templar conclave.

ONE of the best known names in the music trade of Europe is that of Alfred Dolge, of New York and Dolgeville. Our Mr. Blumenberg writes from Paris that "of course, every piano manufacturer of Germany knows Dolge, but to hear English piano makers speak of him as if they knew him personally, and then come here to Paris and get the name fired at you with French accent in these factories is a curious sensation. But then the man has simply photographed his name on the minds of the whole music trade."

DECKER BROTHERS report considerable action in trade and look for a profitable fall and winter season. Among the visitors at the wareroom this week were F. P. Bloomfield, the firm's representative in Eaton, Ohio, and Mr. Osborn, of Very & Osborn, who represent the firm in Wellsville, N. Y. George H. Campbell, of the Knight-Campbell Music Company, representing Decker Brothers in Denver, who has been in New York several days, has been joined by his wife, and with her has gone to Maine. Mr. Campbell will return to New York before starting for home.

THE largest order received this month by Kranich & Bach was delivered personally by Mr. Lechner, the firm's Pittsburg representative, who, after resting a week in New York, left for home last Saturday.

Last Thursday the house shipped one of its finest parlor grands to the Hotel Hauße, in Leipzig, the order having been taken by Mr. Alvin Kranich, who is staying in that city.

Mr. Felix Kraemer, who went to Europe for the benefit of his health, has fully recovered and sailed for home last Thursday on the Augusta Victoria. Shortly after his arrival he will start on a long trip in the interest of the house.

MR. HENRY KROEGER, of Gildemeester & Kroeger, is still confined to his residence by his illness, but is daily improving and hopes soon to be able to report for duty. Mr. Gildemeester is expected home within a fortnight.

MR. GEORGE A. STEINWAY, son of Mr. William Steinway, and his friend, Mr. Howard R. Burke, have arrived in San Francisco from Alaska, and after visiting the Yellowstone Park will sail from San Francisco September 12 for Japan. Mr. Fred T. Steinway and Mr. Fred Reidemeister left New York last Friday for a vacation of two weeks in the White Mountains.

BREATHES there a man who can mentally run over the list of his relatives and friends and not locate a Bradbury piano in some home? If he cannot locate one the chances are he has forgotten someone on the list. Freeborn G. Smith's pianos are like \$20 bills, scattered everywhere, but they last longer than the bills and give much more satisfaction. The Administration piano, as the Bradbury is called, is well worthy of the position it holds. It is liked in the White House and in the home of the business man, in the institutions for music culture, and, in fact, wherever music holds a place the Bradbury shares the honors.

MR. OTTO WISSNER, of Brooklyn, is one of the best tempered men in the trade, but if you think he does not know how to talk sharply call on him at his factory on State street. If you have something important to say you are all right, but if not you will simply hear "I'm busy, good day," and you are alone.

The Wissner factory is a very busy institution in a quiet neighborhood, but the contrast is not needed to impress you with the first named fact. The result of this work is seen in the Wissner Hall warerooms. The finest of Wissner pianos in great array are to be seen there, ever changing as orders come in to be filled, and between all of us the Wissner people are kept hustling to supply the demand and keep their stores well stocked at the same time.

EUROPE last year was visited by a large number of members of the music trade. This year the number is reduced. Mr. Theopold, of the Schimmel & Nelson Company, of Faribault; Mr. Chas. H. Parsons, of the Needham Company; Mr. Teeple, of the Chicago Cottage Organ Company; Mr. Powell, of the F. G. Smith industries; Mr. Primer, of the Geo. P. Bent house; Mr. Nembach, of Geo. Steck & Co.; Mr. Grass, of the musical merchandise line; Mr. Julian Vose, of Vose & Sons Piano Company, Mr. Henry Ziegler, of Steinway & Sons; Mr. Sherman, of Sherman, Clay & Co.; Mr. Peter Duffy, of the Schubert Piano Company; Mr. Felix Kraemer, of Kranich & Bach; Mr. W. W. Kimball; Mr. Geo. W. Tewksbury, of the Chicago Cottage Organ Company; Mr. Ernst Knabe, of William Knabe & Co., and Mr. Blumenberg, of THE MUSICAL COURIER, constitute the pilgrims this year so far.

ENGLISH METHODS.

A Change Necessary.

LONDON, August 7, 1895.

HODGE & ESSEX, of Rathbone Place, near Oxford street, have been the Estey organ representatives for the United Kingdom for twenty years now. Very near to their warerooms they have a large magazine or warehouse with organs packed, ready for shipment, while in the warerooms all styles are displayed. Several large, double bank Estey Phonoriums have recently been shipped here from the Brattleboro factory, but one only remains here, the others having been disposed of by provincial agents.

The Estey organ is a fixed, staple article in the music trade of Great Britain, and the sales of instruments vary only in accordance with general trade variations. Mr. Hodge is usually "on the road," Mr. Essex attending to the office affairs. No retail trade is done by this firm, the retail sales of Estey organs in London proceeding from the two stores of Cramer & Co.

An hour recently spent with Mr. Essex revealed some trade methods that must, of necessity, be interesting reading to the American music trade. It is, of course, by this time known that no such a principle as territorial control, as it exists in the United States, prevails in Great Britain. Firms of piano manufacturers, foreign representatives controlling German, French or American pianos or organs, sell to any number of firms in any given territory, one brand of piano or one make of organ frequently being handled by three, four or five firms in any given district or large city. This naturally brings about a competition, not, like in the Union, of firms against firms, or makes against other makes, but of pianos of the same make against one another and of organs of the same make likewise.

"This must inevitably result in the cutting of retail prices," we remarked.

"Certainly," said Mr. Essex, "and it cannot be averted. Our firm, all first-class houses have a fixed wholesale rate and never deviate. We sell to several firms, say, in Manchester. It is impossible to control the retail prices. A customer will go to one of the stores and get the price of a certain Estey organ, or say a certain high grade piano, for the rule applies to all; he will visit the opposition dealer who handles the same line and get lower quotations, or he may go to some town near Manchester where the same line is handled and get still lower quotations. If an attempt be made by the London firms to control this, the dealer will simply push another line of goods, for all lines are open to him, as there is no territorial system to prevent the sale of instruments into any specific section to any dealer who may apply."

This brings about the great cutting of prices in the music trade in the United Kingdom, and the question consequently arises whether, after all, our territorial system, admitting many defects in it, is not a far more advantageous plan than the one pursued here. It comes to me that the Bechstein house here has been making efforts to sell its large output here on a territorial system, which would indicate that there is some attempt about to be instituted to get away from the old method, but, as shown by Mr. Essex, the system of selling to any good dealer independent of any considerations but those of credit is the all-prevailing one.

It has become so ingrained, so thoroughly assimilated with the life of the trade itself, that an alteration of any of its details, even much less an infraction of the principle, cannot be seriously contemplated, unless, indeed, by such houses as Bechstein or Estey or Steinway or Erard or Ibach, if they would choose to do so, although here in London Bechstein pianos are sold not only at the Bechstein warerooms, but by other dealers, showing that the English principle of selling pianos prevails in reality, without exception, alike with all firms.

As Mr. Essex tells us, some attempts were made by his firm to apply the territorial system on the American plan; this was years ago. It could not be carried through.

From this we must conclude that much of the depression in the piano and organ trade is not only due

to the general depression of trade in Great Britain—a condition which is now supposed to have reached its end—but that the general system has such inherent commercial defects as to render the possibility of profitable transactions out of the question. We mean profitable to an extent to grant large credits advisable.

Dealers competing against each other in given communities with pianos or organs of the same make, uncontrolled by the manufacturer, who is unable to stipulate a minimum retail figure, will necessarily break the prices to ensure sales, and this must cut down profits below the normal limit. The wholesale limit has been reached by the manufacturer and the London general or distributing agent, and cannot be reduced more, although these manufacturers and branches and agencies occupy the same relative positions toward each other as the local dealers do. They are also competing to sell to anyone in any section, oblivious to the dealers already selling their goods in that particular section, and this is the source of complaint here in London regarding the small wholesale margin.

Imagine a house such as Crawford, Ebersole & Smith selling its line in Ohio, and B. Dreher & Sons Company selling the very same line in Ohio. Imagine Howard, Farwell & Co., and W. J. Dyer & Brother selling the same makes of pianos and organs in St. Paul and Minneapolis. Imagine Vose & Sons Piano Company and the Emerson Piano Company each selling at the same time to three firms in Chicago or San Francisco. Imagine the Estey organ sold in Baltimore by Sanders & Stayman, Otto Sutro & Co. and Geo. Willig & Co. Such is the condition here. But imagine at the same time that the manufacturer would find himself unable to control the minimum retail price at which any of these instruments could be sold, and furthermore that none of them could prevent a dealer in Philadelphia from selling their instruments into Baltimore. You now have the situation.

And notwithstanding this an enormous amount of pianos and organs is sold annually by the London and provincial houses. How much greater, how much more profitable then could this trade be made if under a territorial system each representative could be stimulated to do his utmost by the mere consciousness that no other dealer in his section could get an opportunity to compete against the pianos or organs he handles. One of the greatest weapons in the hands of competition would at once be removed.

Why should dealer A at Birmingham advertise the Steinway piano when dealer B at Birmingham also handles it? Why should dealer C at Sheffield advertise the Ibach piano when dealer D at Sheffield also handles it? Why should E at Bradford advertise the Bechstein or the Erard when dealer F at Bradford handles them also? Why should dealer G at Belfast advertise the Estey organ when dealer H at Belfast also handles it?

And advertising is one of the great trade faculties in this country; it is as much the life of trade as it is in America, but in the retail piano and organ trade it is not possible of encouragement under the prevailing system. This is self-understood or apparent from these observations.

It appears that sooner or later some steps will be taken to effect a change of present methods. The trade is in a dissatisfied condition. Great prospects open up for future business; confidence is restored and credits are generally safe. There is, however, a feeling of irritation, particularly in London, which is the pulse centre where every movement can be felt, and we must attribute this to the sentiment of the large distributors here who are competing against each other on a basis contrary to the very nature of the piano and organ trade, as just explained; for the provincial retail competition is, in reality, their own competition, the dealer being the medium merely.

A change of this method would quickly bring about a healthy revival, and profits would at once enhance to a point that would encourage and stimulate old houses and bring about the organization of new firms in neglected districts. Other great advantages would accrue, and the London and provincial piano and organ firms would find themselves free from a certain kind of self-competition, or competition against themselves, which is inevitable under the prevailing custom.

SOHMER & CO. expect at their New York ware-room this week J. H. Danley, of the Mark Ament Company, of Peoria, Ill., and C. A. Grennell, of Detroit, Mich.

REFERENCES.

WE doubt if there is another line of trade in which so little use is made of references as to the standing of dealers as among the piano and organ manufacturers. Seldom does one piano manufacturer inquire of another how a dealer who handles the latter's goods stands financially and commercially. Seldom is a written inquiry of the kind found passing from one house to another; seldom does such an episode occur even incidentally when piano or organ manufacturers happen to meet.

There are certain fundamental reasons for this studied reticence. The various organizations formed in times gone by and now in existence made efforts to arrange some kind of a plan whereby and where-with information regarding the standing of dealers could be exchanged through some central bureau or a secretary. In Chicago this seemed to be one of the reasons for establishing the present organization; but neither the New York nor the Chicago association has ever reached such a practical basis of operations, notwithstanding Mr. E. S. Conway's and Mr. I. N. Camp's vigorous work in that direction some years ago in Chicago. We must admit that the New York association really never seemed anxious for the establishment of such a central reference bureau.

It being therefore impossible to arrange an official system for securing references as to the standing of firms, the only resources open for the discovery of the true condition of houses are the commercial agencies, the individual inquiry on the spot, and the inquiry made of firms with whom the dealer is in business contact. The latter course not being in vogue in the piano and organ business, it leaves as the only resources the commercial agencies and the individual inquiry on the spot. The former is very frequently unreliable, and is only used as a guide; the latter is enormously expensive, and may kill all possible connection, either because of delay or the fact that the dealer will learn of it, which in nine out of ten cases would be resented by him.

Why, then, cannot the best method as it exists in other trades be adopted by the piano and organ houses—the method of inquiry among themselves? It is not because firms are distrustful, but it is due to the unwise theory that a piano is a piano, no matter whether it costs \$500 or \$200 wholesale or \$250 or \$150 wholesale. It is a piano and is apt to be sold in competition, and hence the manufacturer who desires to make the inquiry, knowing how the other manufacturer feels on this question, relinquishes the inquiry on the strength of the principle that he does not expect his competitor to help him to new trade.

Nearly each and every piano manufacturer, and certainly each and every organ manufacturer, considers all others as competitors—nearly all of them being of that opinion, and to a certain extent this is true, too. There is no fixed retail price to the bulk of pianos sold at retail, and this fact re-acts, and very naturally too. A dealer will tell the manufacturer of a \$150 piano with whom he deals that he has just sold one of his pianos for \$450 retail, and the manufacturer will say to him, "That's right; my goods are just as reliable as those So & So pianos you pay \$210 for and you have made \$60 more out of the transaction besides." If two or three such cases transpire in a given time the \$150 manufacturer will sincerely believe that his piano is as good as the \$210 piano.

This is the motive at the bottom of the distrust between the piano and organ manufacturers regarding the reliability of information on references. It is not a distrust in the integrity of the firms, but a distrust of the possibility of expecting human nature to change. So long as firms believe that they are competitors of each other on an equal basis, so long as dealers will not hesitate to sell pianos out of their grade, so long as they will exult in making extraordinary profits and sales out of proportion or ratio to standard or grade, and also exultingly tell it to the manufacturer, just so long will manufacturers be educated to imagine their pianos as good and frequently better than pianos above the grade. That in itself is sufficient to create a feeling of equal competition when such a condition really does not exist in fact, except in so far as it is generated by the dealer.

The competitive idea generates the feeling of hesitancy, and hence piano and organ manufacturers seldom inquire of each other how dealers with whom business connections are to be made stand. Of course this is the very thing the insolvent or cashless dealer wants, and he gets it, and he gets the pianos and organs, too.

ONE WAY TO DO IT.

It is generally supposed that the fire at the factory of the Western Cottage Organ Company at Ottawa, Ill., destroyed property valued at \$150,000 in the total, and that the company had insurance to the extent of \$10,000 on it in Western mutual companies. It is generally supposed also that Western mutual policies based on the usual note plan are of no value; that they seldom "pan out" fifty per cent. In a description of the building after a visit to the same, during the year 1893, we referred to the fireproof hollow firebrick walls. It seems that they were fireproof, but the heat of the conflagration made them worse than ordinary brick, for they reached a white heat stage and the building could not be approached by the firemen until everything had been burned out of it. There are a good many factory buildings of the same kind in Illinois, and this should be taken into account in a fire risk.

There is little doubt that the Western Cottage Organ Company, which had recently embarked in piano manufacturing, will resume operations. This loss of \$100,000 or \$150,000 will not affect the credit of the company, which some years ago—well, eight years ago—with a capital of \$100,000, had a surplus of over \$350,000, and this surplus has since then been increased considerably.

How did these people make so much money on organs? That is just what people will ask, and it also shows (not the question but the fact) that there is money in the organ trade. They had one way to do it. They worked one denomination.

They worked the whole Baptist clergy from Ohio to the Pacific. They ate and they slept in the homes of Baptist preachers and deacons, and they did this so religiously that seldom was a traveling man's name or the name of one of the company on the road seen on a hotel register. The hotel expense was absolutely saved and the expenses of the preacher were reimbursed to him in the shape of honestly earned commissions.

Of course, it is a matter of taste, this co-operation between business and religion, but no one can fathom the motive. The man who does so may be perfectly sincere with his religion; it may be the business toward which his insincerity is directed. So long as the motive cannot be divined we must not judge. These Western Cottage Organ gentlemen, the three Merrefields and Mr. Perry Olds, may to-day feel that it was and is their bounden duty to supply the whole Baptist denomination with the Western Cottage Organs through preachers' commission and at such a low profit that even as far back as eight years ago they had a surplus of only \$350,000 on a capital of \$100,000. Now that is what we call doing good—real, genuine good—on the religio-commercial plan, with all the advantage on the side of religion and a fair sustaining share for the company.

About a dozen years without fire insurance premiums represents a large saving. The company, or rather its members, can now add this large saving to a further saving for the next ten years in domestic economies, and the whole loss will be made up—if they feel like making it up, for they are rich men, to whom this loss is by no means fatal.

In the meantime, during the re-creation of another fireproof factory structure, it would be wise not to let any other organ concern get its grip on the religious end of the business, for those Baptist clergymen and deacons who are susceptible to Western Cottage Organ commissions are not the best musical talent of the country, and they might easily be misled into advocating the claims of other organs sold at a lower price than the Western Cottage, although just as good. There is the point. The religious commissioner might get on to this thing and by getting a cheaper organ he could claim that it is just as good (sometimes maybe better) as the Western, and, holding up the price, advance his stake.

Under ordinary systems a new factory could be put up in four months, but the methodical and systematic plans of the company under discussion will make it a question of six to eight months. This is an awfully long period of time to take chances with denominational commission preachers, and we are afraid some other organ concerns will sneak in on the brethren. If they do the factory might as well not be erected, except for piano making.

But in the piano making field there is much less opportunity for the use of clergymen commissioners or commission fiends. A little music comes into consideration, and preachers who make commissions out

of their flocks can have no music in their souls and their advice would not be sought and rarely heeded if it came unsought. It requires therefore a different "tack," to use a nautical expression at present much affected.

No doubt at all that the men known as the owners of the Western Cottage Organ Company will find the proper tack. They are full of resources, have plenty of capital, understand their own methods thoroughly, and will appreciate the changed condition of affairs. They need no sympathy and have not asked for any. Before going into the organ business they were apothecaries, storekeepers and farmers, and in compounding these alloys into a corporate whole they

all this Western business together and lumping it we shall find a great mass of pianos shipped into the nation from now until 1896 meets us on the way.

Of these instruments one in particular will attract great attention for various reasons. The piano is the Story & Clark. It is an instrument deliberately made to show that style architecture in piano casework is by no means exhausted, as is presumed by many, and it is intended to prove once more that a fine musical product can be created and turned out from a Chicago factory in quantities, and it will add greatly to the strength of Chicago as a piano factor, for there is no doubt of the success of the instrument.

Curious to relate, many Eastern houses have not been preparing in a broad, liberal style for the approaching trade. They have been doing their work in a tentative manner, or spasmodically, or indifferently, or without any mercantile deliberation. This is readily accounted for because of the age of many concerns and a desire not to follow Western competitive methods. The situation will solve itself; it is always solving itself.

A little history of the piano trade of New York city of, say, the past 20 years will tell a great story. Divide it into two sections. Section one: from 1875 to 1885. Section two: from 1885 to 1895. What a story this history would make!

As a fact, there are piano houses now still remaining among the living whose members were far better off in 1875 than they are now, and others whose members were certainly far better off in 1885 than they are now. Reflect a moment; go through the list. There is no trouble in doing so. There is history telling its dramatic tale.

And still the machinery is running at high speed in the West. There is no time taken up in vain regrets or in speculations of past errors. The machinery is running at high speed and pianos are pushed out by the hundreds every week, going right to the places where Eastern goods formerly were deposited.

What is going to be done about this thing anyhow?

THE SQUARE.

THERE is still considerable trouble made by the old square piano taken in exchange for the new upright or grand. There is no sale for it, and there is little opportunity to rent it, and it occupies a great deal of space in wareroom and warehouse. What is to be done with it?

A great deal more is allowed for it in exchange than a fair and square trade principle would admit of, but it seems impossible to cure this unhealthy system of over-allowances. One thing is sure: the square piano is taken in exchange, it is repaired, cleaned and varnished, and there it stands in the wareroom, together with a large number of its brethren and cannot be moved.

Only in certain sections of the Union is there a remnant of a demand for old squares, and these are Eastern Pennsylvania, Southern New Jersey, Delaware and Maryland and Northern Virginia. In the large, old mansions of these sections where room and space are still cheap there is place for these large square instruments, but in nearly all other parts of the Union the square piano has no further standing.

The question therefore is, What is to be done with these space devouring investments which frequently represent considerable assets on the books and are in reality no substantial assets, because they cannot be converted into money or anything representing money? More and more of them are being unloaded upon the dealer, and as the supply increases the demand falls off, leading to a still greater reduction of value as each year progresses onward.

There seems to be no solution for the problem at all. If they cannot be sold or rented they must remain on the hands of the dealer indefinitely, consume his valuable space and deteriorate constantly. Attempts have been made in various cities to get rid of them at auction, but very few have been sold in that manner, and those that have been sold brought such ridiculously low prices that the auction plan had to be abandoned.

Would it not therefore be a good plan to re-convert these old squares into live assets by giving to the square piano some kind of a legitimate standing by manufacturing new small square pianos? The modern methods of piano construction could bring about the production of square pianos with 7½ octaves, made very much smaller than in former days, and if this

ESTABLISHED 1832.

KELLER & BROS.



PIANOS

PRE-EMINENT FOR QUALITY OF TONE

MANUFACTURED BY
THE KELLER BROS. & BLIGHT CO.
BRUCE AVE. EAST END. BRIDGEPORT, CONN.

SEND FOR CATALOGUE

made a large residuum of cash, precipitated into good investments. Keep one eye on that company; if you do so the other eye will do the same.

WHAT'S GOING TO BE DONE?

CHICAGO will make a great many pianos between this time and New Year's Day—a great many. Far more than any other city in proportion to its factories, because Chicago factories have been made so, built so that they can produce more pianos to a square foot than Eastern factories, with a few exceptions. Scanlan's New England Piano factory is conducted on the same plan; in fact in all directions of finance, commerce and industry Scanlan is one of the wonders of the piano trade, and more than that—he is a wonderful man when compared to men generally, including all in and outside of the piano trade. Well, his factory will be highly productive.

But taking localities, we should say that the Chicago output; the Starr output at Richmond; the first shots from the piano works at Fort Wayne; the A. B. Chase output for the coming six months; the Cincinnati output and Faribault, where the Schimmel & Nelson Company is very active, and the big output of the Chase Brothers Company at Muskegon—taking

were done, only to a limited extent, the whole vast army of second-hand squares, thousands upon thousands in the hands of dealers, would gradually become live assets and assume a commercial value. The thing could not be done in a day, but everyone is willing to wait to see an investment turn out as paying.

As it stands at present the square pianos are dead stock. Nothing can be done with an old unsalable article like a piano, the piano being probably the very worst article to have when it reaches the stage which the square has reached. But a move in the proper direction will make the old square an article of commerce again, and thus increase all these assets, which would be a tremendous gain to the whole piano trade.

It must be remembered that the square piano was not driven out of the market on account of any musical defect. It was first of all a question of space, as space became more valuable in the larger cities, and it subsequently became a matter of fashion, and the latter really became the true reason for abandoning it in favor of the upright. Had it been a question of merit we should never urge its rehabilitation, and we do not now urge it except as a general trade speculation for the purpose of converting dead into live assets.

WHO HURT IT?

HOW many reed organ manufacturers are there now in the United States that are not either piano manufacturers or interested directly in piano manufacturing? Very few. With the entrance of the Story & Clark Company and the Fort Wayne Company into the piano manufacturing phalanx, very few houses are left that are not also in the piano line.

The Miller Organ Company, of Lebanon, makes no pianos, but is in the piano business, and the same applies to the Weaver Company at York. The Farrand & Votey Organ Company, of Detroit; Newman Brothers, of Chicago, and the Carpenter Organ Company, of Brattleboro, and a few smaller concerns are still emancipated from the bondage of the piano, but otherwise the reed organ manufacturer is now also a piano manufacturer.

Now, there has been a general complaint of reed organ manufacturers that the reed organ has lost caste, has been driven to the rear by the cheap piano and is no longer an attractive commercial element among dealers. How is this to be accounted for? Is not a fine reed organ a better musical instrument than a cheap piano? And yet a fine reed organ costs no more than a cheap piano. It could therefore not have been a question of price, and so far as price goes it must be remembered that reed organs ten years ago became reasonably cheap.

We therefore ask again, how is this loss of position and caste to be accounted for? Is it not due rather to the loss of energy on part of the reed organ makers? One reed organ manufacturer goes into the piano business. Immediately all the other reed organ makers with jealous eye watch his every movement and conclude that there must be something wrong about the reed organ business, or Jones or whatever his name might be would never have gone into piano manufacturing. "Let's inquire into this piano manufacturing business, too," is the next phrase, and the wings drop in the reed business, and months of time is taken up in this investigation at a great loss to the organ business.

This has been the case in nearly each and every instance. One firm starts it; all the others must follow. We have always for years past contended, and do now contend, that there is money in the reed organ business. Of course there is no money in it at all if all the time and attention are bestowed upon the piano business, but a proper division of energy, justice to the reed organ department and a decision not to permit the organ to lie dormant will bring new trade to it.

The dealers are a curious lot. They take their inspiration from the manufacturer and to a great extent formulate general plans after consultations. If they are told by organ manufacturers who make pianos that the "organ trade is dead" that ends the organ trade with them; that kills it with them. If, on the other hand, they are told that there is a field for organ business provided it is cultivated, they will cultivate that field.

And there is a field, as we have always contended. Many farmers, many religious people, many persons who have no space for pianos in their houses, many

ordinarily musical people can be induced to buy organs. Thousands upon thousands of such persons, such families exist in this country, but the dealer and through him his salesmen do not believe in this, because they are told that the "organ business is dead." It is not dead. It has been hurt, wounded, but it is still alive, and all that is needed to bring about recovery is a proper treatment of the patient. Above all stop that inane cry, "the organ business is dead," unless you really desire to kill it.

MR. DANA G. PRESCOTT, of the Prescott Piano Company, is making a trip through the middle Eastern States, singing the praises of the piano that bears his name, and sending in orders from every town that he visits.

MR. W. J. GRAY, of Boardman & Gray, is out on a three weeks' pilgrimage in the interests of their instrument, and reports so far that there is no abatement in the steady trade which the Boardman & Gray piano always commands.

WHO says the reed organ trade is waning? In one single day of last week the Chicago Cottage Organ Company received orders for 220 organs, and these orders came from all parts of the country. Who says the reed organ trade is waning?

MR. HENRY W. CRAWFORD, of Smith & Nixon, Cincinnati, passed through New York last week on his way home from the Thousand Islands and other summer resorts, wherein he has been taking as much rest as is possible with a man shouldering the responsibility of such a multiplicity of interests as centre upon him. Mr. Crawford, in common with other men who are in a position to feel the pulse of the trade, looks forward to and has been preparing for a larger business during the winter of 1893-4 than has been enjoyed for several years past.

In speaking to THE MUSICAL COURIER, Mr. Crawford said: "I am aware that there have been a number of rumors afloat affecting—as much as idle rumors may affect—the relations of Crawford, Ebersole & Smith with some of the manufacturers whose pianos we sell at Cincinnati and job elsewhere. A firm that has been frequently mentioned is Gildemeester & Kroeger, and I wish to take this opportunity to say through THE MUSICAL COURIER that the relations between Smith & Nixon and Gildemeester & Kroeger have never been more cordial than at the present time, and it is our intention to continue to handle the Gildemeester & Kroeger so long as the agency remains with us.

"But my firm has become so largely interested in the manufacture of pianos that it has been deemed advisable for us to devote our entire energies, so far as jobbing is concerned, to the instruments in the manufacture of which we hold controlling interests. This is a simple business proposition and is the logical result of events that have been transpiring for some time past.

"The several manufacturers whose goods we have represented have been placed in the houses in which we have interests to the best advantage, and I am convinced that they will be enabled to continue their relations in a manner satisfactory to all concerned, and for that reason I do not look for any serious changes. This determination of ours to confine our

jobbing to our own goods has been arrived at only after a very serious consideration of the tendencies of the trade throughout the territory through which we operate.

"I have come to the positive conclusion that it is better for dealers to transact their business directly with the manufacturers rather than through any intermediate house, particularly in pianos of high grade and price. Competition has reached such a point that it is no longer possible for an active enterprising dealer to pay two profits before the goods are landed in his wareroom, as he must do in purchasing his supplies from an intermediate concern or jobber. Every one of the houses that have been purchasing pianos from Smith & Nixon can continue to purchase them direct from the manufacturers at about the same prices that we have sold them, and possibly in some cases cheaper; as the manufacturers can make better terms with the individual dealers than we can do, it is not likely that they will lose any trade; therefore it can readily be seen that everyone should be happy."

POINTERS.

- POINT 1.—Never warrant a piano or organ unless you are absolutely convinced that the instrument merits it.
- POINT 2.—Never charge a higher price than is proper; that is, if you should happen to get a customer who for any of a dozen reasons could be induced to pay a higher price than the ordinary customer, do not take advantage of the opportunity.
- POINT 3.—Don't promise to keep the instrument in tune for a longer period than you can afford.
- POINT 4.—Never sell an instrument which you know has a defect which the purchaser is not apt to discover.
- POINT 5.—Never run down the other piano dealers and manufacturers; you will advertise them if you do.
- POINT 6.—Never interfere with your salesman while he is in the active performance of his duties.
- POINT 7.—Never advertise if you wish to fail or go out of business.
- POINT 8.—Always keep your stock clean, neat and certainly in tune.
- POINT 9.—Never ask the man who does the dray-work or hauling generally for the trade in the town what he is doing with your competitors. You leave him alone; he will tell you much quicker if you do not ask him.
- POINT 10.—Don't give your salesman or bookkeepers a raise in salary around holiday time; give it to them when they deserve it.
- POINT 11.—Take down the signs of the pianos and organs you formerly kept but which are now kept by someone else in town.
- POINT 12.—Never lie.
- POINT 13.—Never show any customer the bills of pianos or organs you formerly sold, in order to spoil the sales of that competitor who now sells them. That is mean and low, and as soon as the manufacturers learn that you do such a thing your credit becomes damaged. They will all be afraid to sell you goods, for they will never

Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.
THEODORE THOMAS—Much the best; musicians generally so regard them.
X. SCHARWENKA—No other instrument so enraptures the player

STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.

know when you will be in a position to do it with them.

POINT 14.—Keep your front windows and your entrance clean, bright and inviting.

POINT 15.—When you promise to send out an instrument on a certain day or at a certain hour, don't fail to do so because it was a cash sale and you have the money.

POINT 16.—Watch your instalment payments closely.

POINT 17.—Pay your notes at maturity if you can and if no arrangements have been made between you and the manufacturers looking toward a renewal, and it happens that you will not be able to meet a note promptly, don't wait until the last day in hopes of making a retail sale for cash, but advise the manufacturer at least ten days ahead, so that he can prepare himself. He will respect you the more for it.

POINT 18.—If you wish to sell a piano to a saloon keeper don't take the whole instrument out in drinks before you sell it, even if you do sell it.

POINT 19.—Don't sell on instalments at such a rate that the profit is lost and the piano and the time. You can readily calculate this at each sale.

POINT 20.—By all means subscribe to THE MUSICAL COURIER if you are not a subscriber already. If you are, subscribe to a second copy to be sent to your home, for frequently in the evening you will read it and get pointers like these.

CHICAGO BY WIRE.

CHICAGO OFFICE THE MUSICAL COURIER,
235 Dearborn Street, August 26, 1895.

MR. C. S. BLACKMAN, vice-president of the Hallet & Davis Piano Company, of this city, was accidentally shot yesterday at Block Island, R. I. A telegram from there to-day says that no alarming symptoms have developed, although the attending physicians are said to consider the case a very doubtful one. Should Mr. Blackman die the company will not be financially affected. H.

The Onward March of the Autoharp.

PROBABLY no exhibit at the Cotton States and International Exposition at Atlanta will create greater interest or be the means of selling a larger quantity of goods than that of Autoharps by Alfred Dodge & Son, who are arranging even a greater display than those made by them at the expositions in Chicago and San Francisco.

Mr. W. B. Wilson last week started on a long trip through the South, which will not only enthrall music dealers on the subject of Autoharps, but will result also in making the display of the firm at Atlanta one of the sights visitors to the Exposition will search for.

The exhibit will not be difficult to find, however, as the firm has secured a large space in the main aisle in Department F, in the Manufactures and Liberal Arts Building, and will be in charge of Messrs. S. Singleton and John Sunier, who will receive visitors and provide every facility

for the comfort and convenience of dealers, who will be invited to make their headquarters within the firm's space.

Alfred Dodge & Son also have accepted the special invitation of the New York State commissioners to exhibit the concert Autoharp in the New York Building as an illustration of the progress of liberal arts in that State.

The firm's exhibit at Atlanta will be the first opportunity afforded the public to see the parlor grand and the concert Autoharps, and the instruments shown will be of such a high class that even people who saw the exhibits of the firm in San Francisco and Chicago will wonder at the great progress in the development of the instrument. As a hint at the character of the display it may be stated that the firm is manufacturing for it a special line of instruments valued at \$350 each. Who would have believed two years ago that the popularity of the Autoharp in so short a time would warrant the production of instruments valued at such a sum?

Alfred Dodge & Son also say that present indications point to a largely increased demand for Autoharps and a big revival in the trade generally during the next season. And why should these expectations not be realized? What instrument is more intelligently placed before the people?

Phelps & Lyddon Afire.

A FIRE that occurred at Rochester, N. Y., on August 21 damaged this piano case factory, so dispatches to New York papers say, to the extent of some \$6,000. The wire also gives the following list of insurance policies carried by the firm, from which it will be seen that to judge from the proportions of the amount and the estimated loss the damage will not seriously affect the business.

Phelps & Lyddon is comparatively a young concern in its line, but it has already won an estimable reputation by the excellence of its work. It is to be hoped that the distress will be but temporary, and that it will be enabled to resume work at once, as the firm is known to have large contracts on hand.

Royal, Liverpool.....	\$1,700	United States.....	\$450
Germania.....	1,000	Franklin.....	3,000
Orient, Hartford.....	1,000	Providence-Washington....	1,000
Norwich Union.....	1,000	Buffalo German.....	1,000
American Lloyds.....	6,000	Commercial Union.....	3,000

Huntington Election.

THE first annual meeting and election of officers and directors of the Huntington Piano Company was held Tuesday, August 20. The officers elected were as follows: President, A. J. Brooks; treasurer, R. W. Blake; secretary and general manager, J. W. Brooks; board of directors, R. W. Blake, J. R. Mason, C. H. Hubbell, J. W. Brooks and A. J. Brooks.

Mr. A. J. Brooks was in New York on Monday and will remain here for several days.

—William Toomey, employed by the Waterloo Organ Company, was recently bereft of his reason.

—Mr. J. Krakauer, of Krakauer Brothers, is still enjoying himself at Long Branch, while Messrs. Daniel and Simon Krakauer are at Arverne-by-the-Sea.

—Feurstein & Co., of Sturgeon Bay, Wis., recently sustained a loss of \$500, which was covered by insurance, by a fire which originated in an adjoining building.

—Albert Staib (Staib Piano Action Manufacturing Company), of New York, has gone to Wappinger's Falls, near Poughkeepsie, N. Y., to seek relief from hay fever, with which he is afflicted at this season each year.

—Music dealer Garfield, of Aberdeen, S. Dak., who eloped last week with Bessie Moore, his young typewriter, is still ahead of the sheriff who is pursuing him. It is thought the couple are heading for the Pacific Coast.

Musicians affirm that no piano is satisfactory unless the "feel" of the Action is in harmony with their technical requirements. The Roth & Engelhardt Actions, made at St. Johnsville, N. Y., "feel" right and are thoroughly satisfactory to the artistic sense of a musician.

Special Notice.

From the date of this catalogue, September, 1895, all styles of Braumuller pianos will contain the celebrated actions of Wessell, Nickel & Gross. For other new features and improvements see full descriptions of the various styles.

THIS is the way the new catalogue issued by the Braumuller Company starts off, and following the usual form of introduction a description is given of the firm's tuning pin support, the patent tone deflector, and automatic swing desks, as well as of the new harmonic scale. One of the newest of the patents is that of the tuning pin support, a description of which is appended, taken from this catalogue:

The customary manner of stringing full iron plate pianos is either to pass the tuning pin through the iron plate free, without its touching the plate, or to have the tuning pin fit close against the plate. If the first system is adopted, the powerful leverage resulting from the draught of the string on the tuning pin (the strain on the tuning pin being from 125 to 225 pounds) has a tendency to bend the pin over against the plate.

This not only causes the piano to get out of tune very quickly, but, from the fact that the tuning pin comes against the plate, a disagreeable metallic quality of tone is produced.

This metallic quality of tone also follows when the pin is made to fit close against the plate. A further disadvantage in these two systems is that the tuning pins are difficult to set in place, as they jump in tuning.

Our tuning pin support, which is designed to overcome all these evils, is a maple collar which fits close around the tuning pin, and not only reduces the heavy leverage on the tuning pin between the surface of the pin block and the pull of the string, but also prevents the pin from coming in contact with the iron plate, thereby doing away with any possibility of the undesirable metallic quality of tone. Besides, where the leverage is reduced, as by our tuning pin support, the piano stands much better in tune.

Aside from these patented features and the introduction of the Wessell action other improvements of a substantial nature have been made in the Braumuller piano that go to make of it a far better instrument than it has been heretofore, although it has always been a piano that stood high.

The new styles of cases as illustrated in this catalogue are particularly attractive, and it will repay a dealer to write for one of the books in order to post himself more fully on the merits of the Braumuller.

Mr. Braumuller will leave New York on September 1 for Mt. Clemens, Mich., where he will remain for three weeks, taking the baths as a relief from his old enemy, rheumatism, after which time he will make an extensive trip throughout the West, as is told in another column of this issue.

—J. O. Twichell, of Chicago, is in Boston settling his father's estate.

—Waldo L. Hutchings, piano dealer, of Gloucester, Mass., has leased an additional store in the new Mansfield Building in that city.

—D. W. Kemp, who formerly represented the Estey Organ Company in Birmingham, Ala., and now of New Orleans, was in Birmingham last week visiting friends.

—Oscar F. Brinkman, musical instrument dealer, of Lancaster, Pa., has sued a newspaper in that city for \$10,000 damages for publishing an article reflecting on his character.

WANTED—Two first-class piano salesmen, both wareroom and on the road; to suitable men good salary. Apply to Box 335, Augusta, Ga.

CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment. It is most highly indorsed by the best musicians who have heard and tried it.

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GEO. P. BENT,

COR. WASHINGTON BOULEVARD
AND SANCAMON STREET

CHICAGO.

A Valuable Concession Gained by Strich & Zeidler.

MESSRS. STRICH & ZEIDLER are to be congratulated on the brilliant stroke of enterprise by which they have secured the exclusive privilege of exhibiting pianos in the New York Building at the Atlanta Exposition. Such a distinction seldom falls to so young a house, but residents of the Empire State will have every reason to be proud of the quality of the instruments visitors to the State Building will hear. The ultimatum of considerable correspondence between the firm and the New York commissioners is as follows:

NEW YORK STATE COMMISSION
TO THE
COTTON STATES AND INTERNATIONAL EXPOSITION
at Atlanta, Ga.

GILSEY HOUSE, NEW YORK, August 8, 1893.

Messrs. Strich & Zeidler:

Yours of the 17th inst. received and contents noted. Your proposal to furnish pianos for the New York State Building was made known to the executive committee on

the 28d, and they unanimously passed a resolution to accept the offer contained in that letter.

The pianos are to be subject to our control, and you are to have your expert performer play upon them at frequent intervals, and also when desired by us for any special occasion. Of course any rules and regulations of the Exposition authorities covering our State Building and contents must be observed by you. The number of pianos required is to be determined by this commission.

Yours truly, A. M. WHEELER, Secretary.

To Double Its Plant.

PLANS for the doubling in size of the plant of the Keller Brothers & Blight Piano Company are being prepared, and within a few weeks work on the new factory buildings will be begun. The increase in the size of the plant is due to the steady growth of business, which has developed into a rush. The factory of the company is now taxed beyond its capacity to keep up with orders, and the outlook for continued brisk business is very bright.

Mr. Blight informed the *Morning Union* reporter that the company had on hand orders for 350 pianos

to be delivered before the holidays, about twice the usual number of instruments ordered at this season. Efforts to fill the orders on time are now being made, while it has been found impossible to keep up with the current demands for the company's wares.

The present factory buildings are three stories in height and cover a ground area of 100x65 and 65x25 respectively. The plans provide for the duplication of the present plant. The force employed consists of 75 men in the factory, and when the improvements have been made the number will be nearly doubled.—*Bridgeport (Conn.) Union*.

—Mr. D. P. Faulds, the veteran music man of Louisville, Ky., is said to be seriously ill.

—Orton Brothers, of Butte City, Mon., recently held a midsummer opening which was attended by throngs of people. As a souvenir of the occasion the firm presented lithographs of Patti to all visitors.

—James M. Marsh, of Gouverneur, N. Y., has removed his stock into a more spacious store, and George E. Sims, of Canton, N. Y., has begun business in the same line in the quarters vacated by Mr. Marsh.

—A fire caused by a defective electric light wire last week in a show window in the store of E. L. Peisar, of Aspen, Col., was extinguished by Mr. Peisar, who was seriously burned in his successful efforts to save his stock.

Highest and Special Award, World's Columbian Exposition, 1893.



CARL FISCHER,
6 & 8 Fourth Ave., New York,

Sole Agent for the United States for the famous
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made. Hand and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application. Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable. Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Shaeffer), Reed Instruments; CHAS. BARIN and SUSS celebrated Violin Bows.



ELECTRIC SELF-PLAYING PIANO CO.,

333-335 W. 36th St., New York.

Our attachment can be applied to any Piano. Uses small indestructible Music Rolls. No clumsy, unsightly music drawer. Positively the only genuine Electric Piano Attachment on the market. Catalogues and prices furnished.



HARMONICUM,

Latest Reed Organ like Instrument with Pull and Push Tone, tuned in the usual Bandonion Pitch as well as Chromatic, of 3½ to 6½ Octaves.

E. BRENDL & M. KLÖSSER,

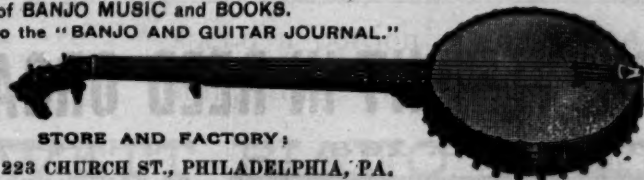
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Price Lists gratis, mailed free.

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... Symphonion,

POLYPHONE AND REGINA MUSIC BOXES.

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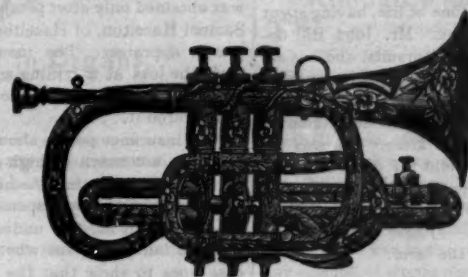
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Excelsior

Solo and Military

Band Instruments.



Are used by the greatest artists in the profession, who recommend them as being well constructed, correct in tune, easy to play, beautiful in tone, elegant in model.

Sole Agent for the Celebrated Borteling Clarinets, Flutes, Piccolo, and both Boehm and Ordinary System.



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Michael Schuster junior
Manufacture and Store-House of
Strings & MUSICAL INSTRUMENTS
of all kinds
Large and assorted stock of
Violins, Guitars, Banjos,
Cellos, Bass-Viols etc. and their Accessories.

First quality warranted
Apply for the illustrated Price-List.



POLLTER'S TROMBONES

Are World-Renowned in Consequence of their Excellence.

TESTIMONIAL:
"... The trombones of the firm of OTTO POLLTER & Co., Leipzig, are, as I was able to convince myself, modelled exactly after the celebrated Fensel trombones; they are distinguished through solid and pleasing construction, purity of tone, easy and even speaking in all positions, as well as sure working of the slide."

GUSTAV HEROLD,
Royal Prussian Staff Oboist (retired), formerly trombone player at the Royal Academy of Music of Berlin.

OTTO POLLTER & CO., Leipzig, Manufacture as specialty the acknowledged best

SLIDE TROMBONES,

as well as Cornets, Trumpets, Horns, Tenor Horns, Tubas, &c. Catalogue on demand.

"GOOD ENOUGH."

THE ANN ARBOR ORGAN.

THE ANN ARBOR ORGAN CO.,
Manufacturers, Ann Arbor, Mich.

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Brass Band Instruments OF BEST QUALITY ONLY.



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WENZL STOWASSER SÖHNE,
Factory of Musical Instruments,

FOUNDED 1864 AT

GRATZ, AUSTRIA.

Branch House at Verona, Italy.

Purveyors to first-class military and other orchestras. Illustrated price list free of charge. The "Stowasser" instruments enjoy especial favor among artists by reason of their grand tone as well as their elegant and correct style.

WEICHOOLD'S

TESTED VIOLIN and 'CELLO STRINGS

Guaranteed in perfect fifth. Acknowledged the best in the world. Best quality of Violin Strings

E A G Silver

Boxes of 30, \$7.35, \$5.50, \$7.35, Doz., \$3.60

SPECIALTY: FINEST BOWS.

RICHARD WEICHOOLD, Dresden, Germany.

KOPS BROS.,

24 and 26 Adams Street, Chicago.

We supply dealers with a

COMPLETE LINE OF PIANOS AND ORGANS

On the most favorable terms, and guarantee protection in territory. Address KOPS BROS., 24 and 26 Adams Street, Chicago.

OBITUARY.

John W. Bill.

JOHN W. BILL, of Lyme, Conn., died at his home in that place on Friday night, August 16, at 10 o'clock, aged 82. Mr. Bill's death closes a long life of usefulness and prominent connection with important affairs, not only relating to ordinary interests of his native town, but to broader and more important interests with which he has been more or less connected. He had lived in the house where he died, at Bill Hill, for nearly three-quarters of a century. He was the eldest son of Judge Lodowick Bill, whose death occurred on Bill Hill at the age of 87.

Mr. Bill represented Lyme in the State Legislature in 1848 and 1881. He held many important positions, forced upon him by the townspeople, who had great confidence in his judgment and his peculiar ability to successfully manage public affairs. He was one of the three brothers who have lived for more than a century in the quiet independence of a farmer's life within a stone's throw of each other, on a beautiful elevation, which derives its name, Bill Hill, from their long residence there.

The brothers who survive him are James A. Bill, president of the State Agricultural Society and a member of the State Fish Commission, and Benajah P. Bill. His brothers have already passed the 80th milestone of life, having spent most of the time where they now live. Mr. John Bill devoted most of his life to agricultural pursuits, and has acquired a competence under circumstances requiring energy, determination and constant application. He was a man of great mental strength, a thinker, and one whose opinion on important subjects was much sought after. He was for many years judge of probate, and held the office until he voluntarily gave it up. He has three sons living—Edward Lyman and Nelson B. Bill, who are associated in New York in the publication of *The Music Trades Review*, and Arthur L. Bill, who is carrying on the farm.

Another \$5 Corporation.

THE J. F. LUSCOMB COMPANY has been organized at Portland, Me., for the purpose of dealing in banjos and other musical instruments, with \$50,000 capital stock, of which \$5 is paid in. The officers are: President, H. W. French, of Lexington, Mass.; treasurer, H. A. True, of Somerville, Mass. The certificate was approved August 20, 1895.

Where Will the Moller Organ Factory Locate?

THE M. P. MÖLLER organ factory at Hagerstown, Md., which was burned down two weeks ago, is conducting its work temporarily in the heretofore idle Dayhoff factory in that town.

Mr. Möller has received many offers to locate in other cities. The reason for this may be that, according to the local press, Mr. Möller is doing a big business. Havre de Grace, Md., is said to have offered \$20,000 bonus and exemption from taxes for a number of years if Mr. Möller will locate there.

It is said that Mr. Möller is desirous of staying in Hagerstown on account of his property interests and social connections there. He is negotiating with the McComas heirs for an additional piece of ground to add to the site of his old factory. It is also said that he is dickering for a piece of ground on Fairground avenue in Hagerstown. It is said that Mr. Möller has received orders for several large

organs within the past few days, and he says he is anxious to fill them.

The Baltimore *Sun* prints a story alleging that Mr. Möller will probably sue the authorities of Hagerstown for damages on the charge that there was an inadequate supply of water available in the mains when his factory was burned and that the firemen were hampered in consequence. He also is said to have alleged that there was an insufficient number of fire plugs in the vicinity of his factory and that he had made several requests to have the number increased.

The Insurance Claims of the Needham Company Adjusted.

THE Needham Piano and Organ Company is again occupying its quarters at 36 East Fourteenth street, New York, from which it was forced to move June 17 by a fire on an upper story of the building. The warehouse has been redecorated and presents a bright and inviting appearance.

The company has just secured a justification of its losses from the insurance people. During the two months which have elapsed since the fire it has been forced to fight strongly in order to obtain a fair settlement, and even now the amount agreed upon has not yet been paid.

President Parsons says that a satisfactory settlement was obtained only after persistent efforts on the part of Mr. Samuel Hazelton, of Hazelton Brothers, who was the company's appraiser. The insurance people endeavored to place the loss at a trifling sum, but Mr. Hazelton insisted on fair treatment for the Needham Company, and at last has secured it.

Why insurance people should endeavor to withhold benefits from a concern of high standing which annually pays more in premiums than the amount it claimed as a loss, and which was in no way responsible for the fire which caused the damage, is hard to understand. Insurance companies promise fair treatment when soliciting business, but this case goes to show that the promises sometimes are kept only under the whip.

Had the Needham Company been a smaller concern, without a great stock of goods in its factory, it is likely it would have been forced to sacrifice a large portion of its honest claims against the insurance companies in order to resume business. Such was not the case in this instance. Although suffering considerable inconvenience, the company insisted upon reimbursement according to Mr. Hazelton's estimate of the loss, and has at last secured it. Mr. Hazelton has the thanks of the Needham Company for his courtesy and persistency, and is entitled to the plaudits of the entire trade for winning a hard fight and showing the methods of some of the insurance people.

That Dallas Collapse.

A SPECIAL news dispatch from Dallas, Tex., to the New Orleans *Times-Democrat* says that three attachments were run on the stock of Bullington, Hollingsworth & Co., dealers in musical instruments, one door west of the McLeod Hotel, on August 16. Two of the attachments were issued from the District Court, one of them by the Needham Piano and Organ Company for \$977.70, and the other by the House & Davis Piano Company for \$1,003.70. The third was out of Justice Skelton's court, by W. O. Wofford, for \$38 salary due him. This is the house charged with embezzlement by a Chicago firm the other day. It has not been in existence in Dallas many months.

—Henry Clark, of Blüdeford, Me., is selling his stock preparatory to discontinuing business.

Violins Growing Calore.

AN old lumberman just in from the headwaters of the Allegash, above Moosehead Lake, says, according to the *Utica, N. Y., Press*, that there are 50,000 \$100 violins growing on two townships of land near Lobster Lake. Until lately, says an authority on the fiddle spruce, about all the spruce fit to make into violins was procured near Lake Saranac, N. Y., and here it was getting to be so scarce that the men who were sent to hunt it up made poor wages. In fact, the chief supply of "fiddle wood" has of late come from the spruce and fir floor boards of colonial mansions. It was found that clear boards, seasoned for years under cover, give forth a very resonant tone, even if they are not fine grained and "kinky," like the true violin spruce. Boards from the under floors of aged houses are preferred, and those which were laid nearest the big old chimneys are best of all. Kiln drying spoils the best of the choicest woods; but a slow, dry heat, away from the light, under such conditions as floor boards are dried, seems to bring out the melody in stock that is worthless when treated by the usual methods.

The true "fiddle spruce" is the "abies rubra" of Gray's Botany, and it seems to be a fine-grained variety of the "abies nigra," or black "beer spruce," which is common throughout the Eastern States. It is found on cold hill-sides throughout the far north, and it is a slow growing, close-fibred wood of reddish tint, and remarkably free from resin. When a man discovers a tree of this class, large and straight and free from big limbs and knots, he can venture to fell it, knowing that he stands about one chance in twenty of finding a fiddle spruce. If the grain of the wood proves straight, with a cleavage which makes toothpicks, he has spoiled a timber tree for nothing. If the wood is "kinky," however, and full of dots, like a bird's-eye maple, the tree is worth 50 cents a cubic foot where it lies, and three times that sum when it is saved and seasoned.

This wood not only gives an even, resonant sound when made into a violin, but it takes a beautiful polish, which brings out the wavy and spotted fibre in a way to make it admired by all. About fifty years ago a man in Newport, N. H., planted the cones of a fiddle spruce in a nursery, hoping, as he said, "to raise his own fiddles." They grew well, but out of over 200 seedlings there was not a single tree fit to make into violins.

New Factory at Chester, Pa.

THE Chester, Pa., *Times* of August 17 says that a new piano manufactory will be established in that city, with a capacity at the start of 10 pianos per week. As business picks up the capacity will be increased. George and Harry Oglesby, the well-known musicians of Chester, have associated several people with them and organized the Oglesby Piano Company. They have leased the property occupied by the Twist Drill Works at Sixth and Pine streets from Robert Wetherill & Co. for the factory, and work will be started at once. The first instruments will be put on the market from the factory about September 15.

The store at 115 West Third street will be the main office and storerooms. George Oglesby will have charge of the store, and Harry will be found at the factory. The machinery for the works has been in Chester for some weeks, while the organization of the company has been quietly going on.

There are several men connected with the company who do not wish their names made public at this time. Later on the company will be incorporated and a full set of officers elected.

—An ordinance condemning land upon which the residence of V. R. Andrus, of Kansas City, Mo., stands has passed one branch of council and in all probability Mr. Andrus will be forced to transfer the property to the city. He values the land and dwelling at \$35,000.

OUR NEW PIANO CASE ORGAN.

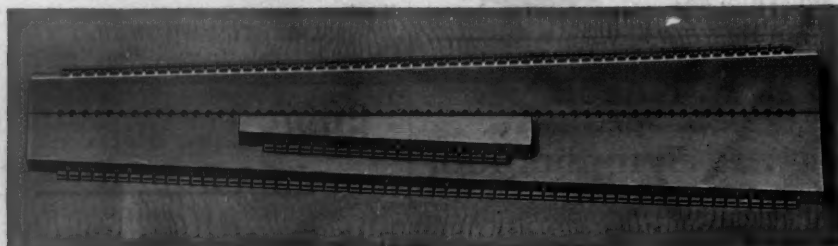


Styles A and B made in 7½ Octaves.
Styles C and D made in 6 Octaves.

THE MOST HIGHLY
IMPROVED.

THE LATEST IMPROVEMENT IN REED ORGANS.

OUR NEW ACTION, No. 168.



DO YOU HANDLE OUR
ORGANS?

IF NOT,
WHY NOT?

Try Our Latest Styles

NEWMAN BROS. CO.,

Manufacturers of Highest Grade of Parlor and Chapel Organs.

Factory and Warerooms: COR. W. CHICAGO AVENUE AND DIX STREET, CHICAGO, ILL.

Krakauer Brothers' Fine Catalogue.

A VERY pretty booklet is just fresh from the Ketterlinus Press, of Philadelphia, in the shape of a catalogue of Krakauer Brothers' pianos. The trade will be interested in studying it, and the printers should be complimented for turning out an artistic work.

It is a 30 page creation in white, brown shading and gold, and tasteful printing from a typographical view, and replete with carefully prepared instructive matter by the piano firm which issues it. A golden scroll with "Krakauer Brothers" set in fills the front cover, while the back cover in the same tints gives the firm's address, with a half-tone cut of the factory as a centrepiece. The contents are printed in clear, clean type on a surface paper, and in an attractive style.

An introductory story of piano construction opens the catalogue, followed by concisely written descriptions of the Krakauer factory. These are divided under their respective heads in an attractive style, to which is added a pithy style of setting down the story.

Following, and in artistic display, are half-tone cuts and descriptions of the various styles of Krakauer pianos, and in conclusion a list of testimonials.

The Felldin Grand Action Nearly Ready.

THE Felldin grand action, the patents of which are controlled in the United States by the Staib Piano Action Manufacturing Company, will be ready for exhibition within a month and the success of the new product will doubtless be instantaneous.

The action will cost less than other good actions used in baby grands and by its use a considerable sum can be saved in the price of regulating. The makers claim that no action is superior to their new one for repetition.

Mr. G. F. Abendschein, secretary of the company, who exhibited the parts now in course of manufacture to a representative of THE MUSICAL COURIER, said the new action would consist of the best materials obtainable and that the value of the invention had been demonstrated by a model which, after two years of hard usage, was yet in excellent condition.

The company has been three years perfecting the action and believes it will prove an innovation which will meet with general approval.

The Staib Company is busy and reports many large orders. The factory is being operated full time, and before

the middle of next month the company expects to begin producing 640 actions every thirty days, for customers who are already secured. As an illustration of the bountiful share of new business enjoyed by this concern it may be stated that 563 actions were sold last month, against 300 sold during the same month last year. New and expensive machinery, which will enable the employment of more men, is now being added, and within a few weeks the establishment will have facilities for manufacturing 200 complete actions each week.



To Dealers in Organs.

THE "Crown" organ deserves your attention and inspection.

The "Crown" organ sells easy, pays you a fair profit and is always sure to satisfy your customers, and each one you sell will advertise you and help you to sell others.

The "Crown" organ has no organic defects, as some other organs have.

The "Crown" organ is correct and perfect in its entire organism.

The "Crown" organ is built to last longer than any other and to suit perfectly in tone and touch and all other respects the most critical and exacting organists.

The "Crown" organ factory is perfect in its organization for making the best organs known to the age. In every detail—of men, materials and machinery—this organ factory has no superior.

The "Crown" organ factory is owned and operated by an organizer who, in organizing his forces, knew the value

of and kept in mind constantly the good motto, "Organize! organize!!" and hence his whole plant was organized with the sole idea of making perfect organs at satisfactory prices.

This is his organ for telling about his organs and for showing you cuts of the cases and descriptions of the actions.

Read and heed and profit thereby!

Yours organically out for business,

GEO. P. BENT.

August Gemünder & Sons at Atlanta.

AUGUST GEMÜNDER & SONS are preparing an exhibit for the Cotton States and Industrial Exposition, to be held this fall in Atlanta, Ga. The exhibit will be made in compliance with a special request of Mrs. Theodore Sutro, chairman of the music committee, for New York.

The firm will display its goods in one of the handsome cases in Louis XIV. style which contained the exhibit that won the highest premium for the house at the World's Fair. The exhibit will consist of a choice collection of Gemünder "Art" violins, mandolins and violin bows, and will occupy a conspicuous position in the Women's Building. Mr. August M. Gemünder will go to Atlanta to give the arrangement of the goods his personal supervision.

Kimball Piano Contest Closed.

THE contest started by the W. W. Kimball Company, of Chicago, manufacturers of pianos and organs, by which the person in New York State to furnish the greatest number of English words from the words "Kimball pianos are the best" will receive a magnificent Kimball piano, closed last evening. The headquarters of the New York State agencies under General Superintendent William T. Crane, in South Salina street, was fairly deluged with contributions last night.

Most of the contributions have been placed in an immense piano box in the window of the warerooms. Yesterday one list of words placed in single line and 155 feet long was received. Several of the lists are unique, and most of them show great energy and persistence. It is nearly certain that a list of over 20,000 words will win the prize.

The amount of work necessary to closely examine the lists of all the contestants will make an announcement of the result impossible probably before September 1. The prize to the winner is a Kimball piano of any finish desired, the list price of which is \$800.—Syracuse (N. Y.) Post.

The JEWETT PIANO

Is made at Leominster, Mass. Leominster is but a short run from Boston, and visiting dealers are cordially invited to spend a portion of their time after leaving Boston in examining these instruments.

JEWETT PIANO COMPANY, Leominster, Mass.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



Strich & Zeidler's New Style F.

Strich & Zeidler's New Style F.

THE case illustrated on this page is the latest production of Strich & Zeidler and is known as Style F. It is a cabinet grand, with three pedals and $7\frac{1}{2}$ octaves. The dimensions are: Height, 4 feet 10 inches; width, 5 feet 4 inches; depth, 2 feet $4\frac{1}{2}$ inches. The principal novelty of the design is the semicircular swing desk, the panel of which, together with the other panels, is beautifully carved by hand. The same style case is made also without the swing desk.

Style F has been produced in mahogany, quartered oak, American burl au Circassian walnut, and is double veneered. The corners are large and round, and around the top and base of the case are heavy moldings. There are two panels in the lower frame; the pilasters are richly carved and the turning and carving of the consoles are highly artistic. The hinges on the lid, desk and cylinder fall are nickel plated and continuous.

Other features are a double repeating action, ivory keys, copper bass strings, full iron plate, overstrung scale, the latest improved capo d'astro bar, and a pianissimo attachment operated by the centre pedal, an invention patented by the house, which gives a pure and beautiful soft tone.

Strich & Zeidler are enjoying a prosperous business, and are operating their factory to its full capacity. Next week they will exhibit their instruments at the fair in Cairo, N. Y. The style F case which was shipped with the others is a magnificent piece of workmanship, and should win admirers wherever it is shown.

Chicago as a Music Trade Centre.

THE *Indicator* says that the *Chicago Evening Post*, in its issue of August 21, printed a résumé of the various leading lines of industries in Chicago. The following article bearing upon the music trades, while not absolutely correct, will be read with interest:

Chicago is one of the most important manufacturing and trade centres in the world for pianos, organs and all other musical instruments and is rapidly passing to the front rank, beyond the reach of competition in the magnitude of the trade and the quality of the output. The growth of this industry, which is also an art, has been phenomenal since 1890, when the value of the total product of the Chicago factories was \$2,425,000, and 8,000 pianos were completed.

The production of pianos for 1895, it is estimated by those most familiar with the trade, will reach 21,000, and the growth in other lines, as well as in the sale of imported

instruments, has been almost if not quite as great. There is no doubt that the books for the year, when finally balanced, will show that the value of musical instruments made by Chicago houses during the year will have passed the \$5,000,000 mark, or more than double the output of 1890.

Many considerations and qualifications have combined to give to Chicago its rapidly increasing importance in this industry.

First, of course, is the fine quality of instruments made, only the best materials being used and the most skilled workmen employed, the result being that the finest pianos and organs in the world are made in Chicago factories. This result is recognized everywhere, for Chicago pianos and organs, as well as other musical instruments, find a ready sale all over the world—in the music loving countries of Europe, in India, in the Sandwich Islands, in Mexico, South America, and everywhere, in fact, where "music, heavenly maid, is young" in the hearts of her worshippers.

Another important reason is that an annually increasing number of the pianos and organs sold in this country are sold for use in the Western States. The East, the States beyond the Alleghenies, are full of pianos and organs; there is little movement or growth in their population; they are pretty well supplied with musical instruments. In the great, boundless, growing West the conditions are different. The population doubles in a decade, and as the work of conquering the soil proceeds and the inhabitants grow in wealth and leisure they have more time and means to cultivate the arts and graces of life, and their demand for musical instruments increases rapidly.

Still another and potent reason for the city's increasing pre-eminence in the trade is its location in the best lumber market and best iron market in the country. All supplies are ready at hand.

The result of these and other equally favorable conditions in stimulating the industry in Chicago can be seen by a visit to the Chicago factories, many of which cover acres of ground, the largest employing 1,000 operatives, nearly all skilled workmen, while in the entire conduct of the business, including the care and sale of the instruments, employment is given to 2,500 men. Some of these factories make specialties of the manufacture of church organs and have rooms in which the largest organ ever built in the world could be put up and thoroughly tested before shipment. The manufacturers do everything except to make the material.

No less careful thoroughness and vigilant watchfulness of every detail are exercised in the construction of the mechanism of the piano, in the preparation of every part

used in the production of tone. Every instrument is tested exhaustively before it leaves the factory, and the finished product of Chicago executive ability, Chicago capital, Chicago brains and Chicago workmanship is such as to reflect untarnished credit on the city. In purity and sweetness of tone, in power and in volume and in durability pianos, and organs of Chicago make challenge comparison with those of any other musical centre, however long established, though this industry practically began only a dozen years ago.

At that time Chicago depended entirely upon the East, and there was little to foretell the stupendous growth of the quick coming years in this particular industry. Now Chicago makes pianos and organs of all kinds, piano stools and covers and everything connected with the trade, and makes them well.

Chicago piano and organ manufacturers not only sell their instruments all over this country, but have a fine, well established trade in foreign lands. In England, where things American are supposed to be frowned upon, the American piano, and particularly the American house organ, has won a complete victory. They are far superior to anything that the English manufacturers can turn out, and this is fully and freely admitted by the English musical public. There is a large trade in England in American cabinet organs and their grades of pianos, and the Chicago manufacturers hold their own in this trade, and their London agencies do an enormous business. They have agencies in other foreign countries and in all important cities in their own country.

A Chicago piano house was recently called upon by a gentleman from Bombay, India, who desired to establish an agency for them there. In fact, the sweet, pure tones of Chicago pianos and organs win their way to the hearts of all who hear them the world over, and some have become world famous. As Chicago pianos and house organs are found in the homes all over the country, so Chicago reed and pipe organs have been welcomed in the churches, Sunday schools and public halls of the land and have led millions of voices in songs of praise.

Leading artists of the world have indorsed Chicago instruments, and at all recent national and international exhibitions they have won the highest encomiums and awards. There can be no question that the industry will increase in importance with equal rapidity in the future. There are now 25 factories of varying capacity running as high as 30 pianos a day, though all make instruments of the best grade. The latest inventions, the best machinery, the best mechanical skill and ingenuity obtainable are commanded by the Chicago manufacturers, who will continue with equal enterprise and alertness to avail themselves of all improvements in methods of production.

While Chicago made instruments have taken such rapid strides in popularity, there are pianos and organs of Eastern make of such long established excellence that they have always commanded a wide and devoted following. The sale of these pianos and other instruments is an industry of great importance in the wholesale and retail trade of Chicago, whose piano houses frequently hold the agencies for the entire Western country.

Instruments whose names have been household words for half a century can be found in Chicago in elegantly appointed salesrooms, covering numerous floors of large buildings, and their finished quality of workmanship, their durability, sweetness of tone and quality of touch and action, all win for them the enthusiastic admiration of music lovers.

In the manufacture of violins, mandolins, banjos, guitars, flutes, harps and other instruments, Chicago has recently made rapid strides and large factories are now devoted to their production which were not thought of a decade since. Some of the finest harps ever made in the world, whose exquisite tones would ravish the duldest ear, are made in Chicago, and their fame has penetrated to the centuries old music centres of Europe. For all such instruments Chicago is the centre of supply of three-fourths, at least, of the United States, and its manufacture and trade are growing steadily.

—The latest acquisition to the traveling force of the McPhail Piano Company is C. H. Metcalf, formerly with the Brockport Piano Company and Smith & Nixon.

\$100 ..

RETAIL.

WAREHOUSES:

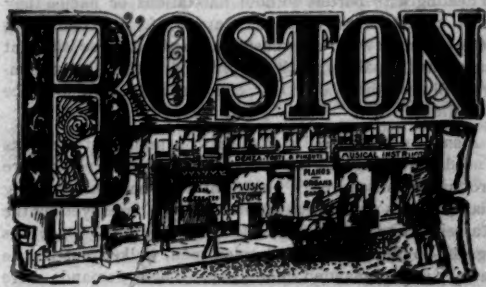
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Self-Playing Piano
ATTACHMENT

FITTED TO
ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon street, August 24, 1890.

THE decorations for the approaching Knights Templar celebration are not yet all completed, but sufficient has been done to show how universally the windows of the piano warerooms will be draped in appropriate colors and emblems.

All of the decorations at Mr. Chandler W. Smith's are on the outside of the building, a large escutcheon over the central window from which radiate draperies of bunting, while flags fall down on each side of the windows and are caught back at the lower edge.

Perhaps it ought to be said that the decorators are so rushed with work that they have to keep on night and day in order to fill their orders, which accounts for the delay in the arranging of some of the windows. For instance, Mason & Hamlin have an elaborate scheme of decoration prepared, but it is not yet in place. They have in their window a copy of a letter written by one of the knights, who is an organist, that gives his reasons why he likes the Mason & Hamlin organs.

The Merrill Piano Company has also arranged for a fine window display, but it may not be put in place until this afternoon or Monday.

The H. F. Miller window is draped with white and red bunting and some Masonic emblems.

The outside of the Steinert warerooms is profusely draped with intertwined folds of black and white and red and white bunting, a large framed legend of welcome over the principal entrance.

The Masonic Temple, where the Ivers & Pond Piano Company has its warerooms, is entirely covered with bunting, electric lights, insignia and emblems, the principal thing being a large Greek cross that covers the entire front, each arm of the cross having some design in color in the centre.

The Estey Company has a frieze of bunting over the window, with festoons at the sides and banners hanging from several points.

The most elaborate window is that of the Hallet & Davis Piano Company, and is the design of Mr. Karl Braun, the bookkeeper, who superintended the preparation of all the details and the arranging of them in place. The centre of the window is occupied by a piano, on either side of which are stands of halberds, lances and spears, against which stand shields with appropriate designs emblazoned on them. On the top of the shields are laurel wreaths, through which are stuck swords, and lying across the front of the piano are the staves with crooks. In front of these are two gourds. Over the piano is a large eagle holding a shield, some small flags being draped about it.

The Boston Traveler has given a handsome banner, val-

ued at \$500, to be presented to the most popular commandery; this banner it requested Hallet & Davis to place in their window, and it hangs from one of the stands of lances. The background for all this brilliant color is two large spreading palms. The window has already attracted much attention, and Mr. Braun has received many compliments and congratulations upon his taste, as well as upon his knowledge of the history of the Templars, everything in the window being historically correct.

The Vose Piano Company has decorated its factory elaborately, and a large American flag with streamer flies from the top of the building. This factory is on the line of march of next Tuesday's procession.

The Oliver Ditson Company, which has the retail agency of the Briggs piano, has planned a scheme of decoration that will cover the entire front of the large building, but it is not yet in place.

Some dealers have already arrived, but the large majority will come the first of next week.

The Chickering retail warerooms at their factory are now in order and are very handsome. At the top of the staircase in the hall connecting the two large rooms stands a marble bust of Mr. Jonas Chickering. On either side of the hall are marble busts of celebrated composers. This hall is in Venetian red with green wreaths in the panels, where are also figures of two of the Muses. The small room at the front of the staircase contains the first piano ever made by Jonas Chickering, also some other square pianos. On each side of the hall is a large room, the one to the left being in green and white, that at the right in yellow and white. The shades at the windows are in the exact color of the wall, so the effect of each room is harmonious. There are some elegant rugs scattered about, and the pianos, square, grand and upright, make a fine showing in this beautiful setting.

On the outside of the building they have, on each side of the tower, large signs in black with gold lettering, with smaller signs on the tower itself. In the two panels outside the front entrance are to be large plate glass signs with black lettering. These signs are very conspicuous and can be seen from quite a distance.

"President Thomson, of Stuttgart College, has just contracted with the Hollenberg Music Company, of Little Rock, for two fine Hallet & Davis pianos. These are the same style instruments as are used by all the colleges of Arkansas, and President Thomson is to be congratulated upon securing the very best make of instruments for his school," says one of the Little Rock papers.

The establishment by Mason & Hamlin of a new branch at Brockton, Mass., will be consummated within the next few days.

This house is in receipt of heavy cable orders from its London and Amsterdam houses.

The increased demand for the instruments of the Mason & Hamlin manufacture is very noticeable in Australia.

The increased demand for the Brambach piano handled by this house is unusual, and large orders have been sent in this week.

The August retail business with Mason & Hamlin is the largest for that month on record.

Mr. J. K. M. Gill, of Chicago, was a visitor at the Boston warerooms of Mason & Hamlin this week. He

reports an unusual business for the summer months in his city.

Mr. George B. Kelly and family have returned from their recent visit to the White Mountains.

Mr. J. N. Merrill, who is a member of the De Molay Commandery of Boston, will march in the procession on Tuesday.

Mr. Cameron, of the S. D. Lauter Company, of Newark, N. J., is in town for a few days on his return from Moose Head Lake, where he has been with his sister for the past two months.

Mr. E. V. Church, of the John Church Company, Chicago, left last evening for home, having been in Boston and vicinity for the last three weeks.

Mr. Marks, manager of the Everett Piano Company, left to-day on his vacation, which he will spend in Maine.

Mr. James S. Cumston arrived home from Europe last Sunday morning.

Mr. George T. McLaughlin is spending a few days in Sandwich, where he went on Thursday evening to attend a concert, in which several members of his family took part.

Miss Irma Eugenie, daughter of Mme. Therese Dubuc, Newbury street, and Mr. Charles E. McLaughlin, nephew of Mr. Geo. T. McLaughlin, member of the violin faculty of the New England Conservatory of Music, and organist and director of St. Peter's Church, Dorchester, were married at the Church of Notre Dame des Victoires, Monday morning. The ceremony was performed by the rector, Rev. Pere Renaudier, S. M., who was also celebrant of the nuptial mass which followed.

Mr. P. H. Powers goes down the harbor for a couple of days' fishing nearly every week.

Mr. W. A. Harvey will be out of town until Wednesday, cruising about in his yacht in the vicinity of Marblehead.

Mr. E. N. Kimball, Jr., will arrive in town on Monday from the Adirondacks.

Mr. S. A. Gould returns on Monday from Maine.

Poole & Stuart have taken possession of their premises, and are hard at work again.

Mr. A. J. Clemmer is expected to arrive from Cleveland on Monday.

In Town.

Mr. McNie, Winona, Minn.
J. B. Woodford, Philadelphia, Pa.
B. F. Owen, Philadelphia, Pa.

An Opportunity.

THE well-known makers of brass wind instruments, Wenzl Stowasser's Söhne, in Graslitz, Austria, would like to engage a clever, wide-awake representative for the United States. Must be a man well known in the trade. Please address directly this well-known firm.

THE SEAVERN'S ACTIONS

will be found in the majority of the HIGH GRADE PIANOS that have been prepared for the FALL TRADE. There are few institutions in and around Boston that are more interesting to Piano Dealers than the factory of the Seaverns Piano Action Co. Easily accessible. A visit will well repay you.

SEAVERN'S PIANO ACTION CO.,
CAMBRIDGEPORT, MASS.



CHICAGO OFFICE THE MUSICAL COURIER. {
235 Dearborn street, August 24, 1895.

THAT the revival of trade in the solid necessities of life has made its appearance there is no doubt. That we may with reason expect a revival in the music trade is just as rational, but it is just as true that it has not come yet. There is even a complaint of shortness of money and a statement that business this August is not as good as last, and these two remarks are from two of the leading members of the trade, and each one from the house one would least expect it. There was a time some little while ago when the West seemed to be doing business, while the East was not, but this state of affairs seems now to be just reversed. The trade is still hoping, however, and the Eastern revival is a good augury.

The new president of the Manufacturers Piano Company, Mr. A. M. Wright, though still a comparatively young man, has already proved a success in every position he has held. Before the organization of the Manufacturers Piano Company Mr. Wright was the manager for the branch store of Wm. E. Wheelock & Co., and built up a business that was more than a mere nucleus for the new concern to work on. He is an enthusiastic admirer of the Weber piano, and has added to his laurels by making many agents for it. He is an extensive traveler, and has an immense acquaintance in the trade, every member of which, from mere acquaintance to customer, is his friend. There is no doubt that a new policy will be inaugurated under Mr. Wright's administration. Mr. Louis Dederick, the only other active officer of the company, is in full sympathy with Mr. Wright, and is an able assistant by reason of his natural ability and experience in the business.

One of the most striking warerooms in the country is that of the Chase Brothers Company at the corner of Congress street and Wabash avenue, in this city, opposite the Auditorium and directly at the terminus of the South Side elevated railroad. In point of size it is undoubtedly the largest in the world. It is also very attractive, and by a unique arrangement of the pianos one can stand at almost any place and see every instrument in the room. A very large stock, which consists of Chase Brothers uprights and grands and a few cheaper grades, is carried constantly and the assortment will soon be increased by the new Hackley piano, which it is expected will be ready for the market by the middle of next month. The frontage on the two streets is nearly 250 feet and nearly every foot is available for display. The offices and the piano parlors are on the north side; the two parlors in themselves would make a fair sized ware-room.

Mr. W. A. Dodge, who has the management of this establishment, has gathered about him a good corps of salesmen, and is only waiting for the good time, which has not yet arrived, to make a showing commensurate with the financial standing of his backers, who by the way represent more millions than could be produced by any five of the largest concerns in the country.

The old saying that "the fools are not all dead" is unfortunately as true to-day as when first uttered. It would seem as though the public is more easily deceived by frauds in the music business than in any other, but perhaps that is because we hear more about them. More of the same kind of transactions spoken of in the last letter have been reported to Lyon & Healy, and a telegram from the chief of police of La Crosse, Wis., announces the arrest of Thomas Cooper, the party who recently represented himself as a special agent for the Fischer piano in this city, and duped a few innocent buyers. Lyon & Healy do not want him, and the swindle on each victim was so small that they will not prosecute, so unless the petty swindler has done something which would warrant his detention there he will escape.

Evidently another party to take advantage of the public is one whose card reads "W. M. Burtzell, Piano and Organ Maker," and in writing, "Box 103, Austin, Ill.," and in the left hand lower corner, "Formerly with Steinway & Sons." Two parties who have been charged outrageous prices for tuning have complained to Lyon & Healy, and have asserted that where an erasure occurred on the card the name of Lyon & Healy was formerly printed. There is probably no way of preventing such transactions. If people will persist

in dealing with parties without habitations or names they must expect to be taken advantage of. In conclusion, dealers should warn their customers against these itinerant tuners and repairers, with the probability that the customers will even then take their chances and continue to be swindled.

A small riot occurred at Washington and Clinton streets Tuesday evening, during which revolvers and knives were prominently displayed. The fight was between striking piano makers and non-union men who are employed by the Russell Piano Company at 171 Canal street. Six weeks ago 40 of the employés, all union men, walked out of the factory and demanded more pay. Their demands were not conceded, and non-union men were engaged to fill their places. The strikers, it is said, congregated around the factory on Canal street every morning and night, and frequently assaulted the non-union men.

Last night a number of the strikers waylaid three of the workmen and followed them to the mouth of the Washington street tunnel. While waiting there for a car the strikers set upon them and beat them severely before assistance arrived. The police of the Desplaines street station were called, and several officers put the rioters to rout. Philip Rosen and John Brauhski, non-union men, were the object of the strikers' wrath, and they were knocked down and kicked repeatedly. Walter Lane, also a non-union man, drew a revolver and threatened to shoot anyone who dared to molest him. Edward Burke was pointed out by the men as being the ringleader in the assault, and he was placed under arrest. He was brought before Justice Kehoe Wednesday, charged with assault and battery. He was surrounded by a dozen strikers, all of whom testified that he did not take part in the assault upon the workmen. The charges against him were dismissed.

The Chicago Cottage Organ Company has engaged as its New England representative Mr. R. C. Rogers, who was formerly with D. H. Baldwin & Co., and more recently with the Jas. L. Haven Company. He has an excellent reputation and will undoubtedly be a credit to the house.

Mr. J. C. W. Nicholson, of Nicholson & Co., of Australia, with a main store at Sydney, spent three days in Chicago visiting the trade. He included the Kimball factory in his tour of inspection and was emphatic in his opinion that it was the greatest establishment to be found anywhere.

Mr. H. H. Denison, of Elgin, Ill., who recently made an



...THERE'S MONEY...

IN HANDLING

WATERLOO ORGANS.

THEY ARE CONCEDED BY DEALERS AND EXPERTS GENERALLY TO BE

The Best in the World for the Money.

They are winners and easy to sell. What will pay others will pay you. We would like to tell you more about them. Write for Catalogue and Prices.

WATERLOO ORGAN CO., WATERLOO, N. Y.

assignment, has offered to pay 50 cents on the dollar, which, it is said, has been accepted by his few creditors.

The Newman Brothers Company is very busy and has all it can do. It has just received the following letter from one of its agents in Missouri:

WARRENSBURG, Mo., August 30, 1895.

Newman Brothers Company, Chicago, Ill.:

GENTLEMEN—I take pleasure in informing you that the Newman Brothers organs carried off the premium and blue ribbon at the recent meeting of the Johnson County Agricultural and Mechanical Association at Holden last week, and that they not only received the unstinted praise of all of the judges, but it was the universal opinion of hundreds that they were by far the best organs exhibited, and that, too, over four competitors.

One of the premium organs will go to Sam Strausburg and the other to B. F. Six, both of whom are prominent farmers living near Centerview and Holden, and we feel assured that it will give the Newmans a big push to the front. We have magnificent crops and are figuring on good business this fall.

Respectfully yours, JAMES B. GOODE.

It is always a pleasure for a Chicagoan to see new establishments springing up, however humble the beginning may be, and especially so when an endeavor is made to produce goods which are an honor to the city. This reference is to the work of Mr. Robert Pfeifer, who is making a few pianos out on the North Side. Briefly, the cases are made by one of the best case makers in the city; the plates are also made here and are well finished; the strings are the best; the action is made by Wessell, Nickel & Gross; the hammers are solid Weikert felt; the scale board, and the tone powerful and of excellent quality. He has a sostenuto pedal, and the keys are of the best quality of ivory. It is the writer's belief that there is as much pride exhibited in an endeavor to make a superior quality of instruments in Chicago as in any place in this or any other country, which is an excellent reason for the success which has been attained here in the piano business. It is a pity that all the dealers, and all the manufacturers too, could not see for themselves the vast strides which have been made here in the last few years, not only in the case work, some of which is positively unique, but in the artistic quality of the

instruments. Some of the older makers could profit by the knowledge.

Mr. Sweetland, of the Newman Brothers Company, has just returned from Kankakee, Ill. The concern had entrusted a few of their organs to Messrs. Robinson & Weber, of the above town, who sold the goods and appropriated the proceeds to their own use. Mr. Weber has been arrested at the instance of Newman Brothers and is now in limbo, awaiting trial.

Lyon & Healy have added a catalogue of chairs, stools, scarfs, covers and music cabinets to their already extensive list of catalogues of music and musical instruments. One new feature in piano stools is noticed which would seem to be an excellent thing for dealers who do not wish to carry a large stock of these goods. It is an interchangeable seat, and they say of it:

"This new feature is precisely what the name indicates it to be, viz., a method of construction by which the seats of various styles of stools may be exchanged. It will at once commend itself to the trade. As an example of the benefit from its use, we will instance the case of the dealer having but one rosewood finish stool of a certain style in stock. Should the upholstering of this stool be of the wrong shade to please a customer, it is but the work of a moment to adjust a seat from some other style stool.

"The operation is very simple, and calls for no special skill, as it involves but the releasing of four screws. It will be seen that the variety of the stock is practically increased manifold. Many vexatious delays will be avoided by means of this great improvement, and the dealer will seldom lose a sale through being unable to please his patron's fancy."

Personals.

Mr. I. N. Rice, accompanied by Mrs. Rice, left Wednesday for a trip to Boston, where he will attend the Knights Templar conclave. On his return trip he will stop in New York, and expects to arrive home about September 8.

Mr. J. Norris, traveler for the Mason & Hamlin Company, is now in Buffalo and will visit Cleveland, Cincinnati, and be in Chicago next week, after which he leaves for a trip to the Pacific Coast.

Mr. John W. Reed has been in Dixon, Ill., looking after the factory during Mr. Stanley's absence. He can be found in Chicago a portion of the time.

Mr. Straube, of Van Matre & Straube, is on the road,

and is said to be doing an excellent business with their new piano.

Mr. John Kops, of Kops Brothers, is making an extended and prolonged business tour.

Mr. J. K. M. Gill, the local manager for the Mason & Hamlin Company, has returned from his Eastern trip.

Mr. W. H. Guernsey, representing Jacob Brothers, was in the city this week.

Mr. A. D. Simon, of Ottawa, Ill., was in the city buying goods.

Mr. James E. Healy has returned from his pleasure trip to the seashore.

Mr. J. C. Freeman, with Lyon & Healy, has just got back from Europe. Mr. Freeman is the head of their violin department, and goes annually to select a stock of choice instruments. This year he thinks he succeeded in getting the choicest collection they have ever had.

Mr. F. G. Smith, Jr., and Mr. N. M. Crosby were both in the city this week.

Mr. W. H. Lehman, of Des Moines, Ia., is in town, and says crops are immense and business must be good.

Mr. W. A. Dean, traveler for the Hallet & Davis Company, of Chicago, arrived in the city this week.

Braumuller Affairs.

MR. OTTO BRAUMULLER will leave New York September 1 for a tour that is to include the same territory that he went over during the months of April and May.

The duration of his trip is undecided. Mr. W. H. Turner, the treasurer of the company, who left town August 10 for a visit to his old home in Atlanta, Ga., will return about August 28. He will go back to the southern capital in time to attend the exposition, although the Braumuller piano will not be exhibited there.

The business of this company has continued most excellent during the entire summer, and prospects for future trade were never as bright as they are at present. A new Braumuller catalogue, almost in readiness, will be issued this week. It will show some new styles.

—The illness of Mr. M. A. Paulson, president of the Century Piano Company, of Minneapolis, has become so serious that his life is despaired of.

—Mr. C. T. Sisson, formerly with Farrand & Votey, has accepted a position with the B. Shoninger Company.

MALCOLM LOVE PIANOS



The Dealer who has not handled the Malcolm Love Pianos and tried what they will do should give them a trial. They are easy sellers and will increase your trade.

WRITE FOR CATALOGUE
AND PRICES

AND LET US SHOW YOU
WHAT WE CAN DO FOR
YOU.



FOR A LEADER
ARE UNEXCELLED

Malcolm Love Pianos,

OFFICE AND FACTORY:

WATERLOO, N. Y.

S. & C.
P.

STANDS FOR

S. & C.
P.

Story & Clark Piano.

S. & C.
P.

S. & C.
P.

Long on the way Now here.

Not travel stained, but

FRESH,
SHINING,

MERRY and
MUSICAL
as a LARK,
and

ALREADY ADMITTED
to the

BEST
SOCIETY.

ITS

COSTUME:

*"Rich in design."
"Beautifully finished."
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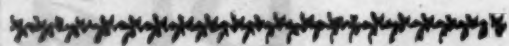
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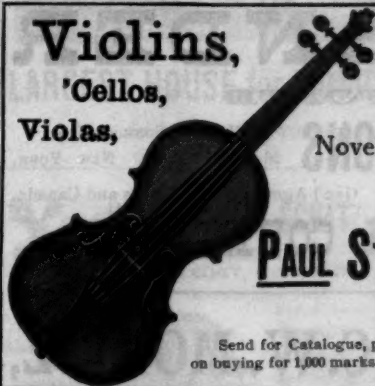
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